

# SAN FRANCISCO ART INSTITUTE

## FALL 2013

[www.sfai.edu](http://www.sfai.edu)







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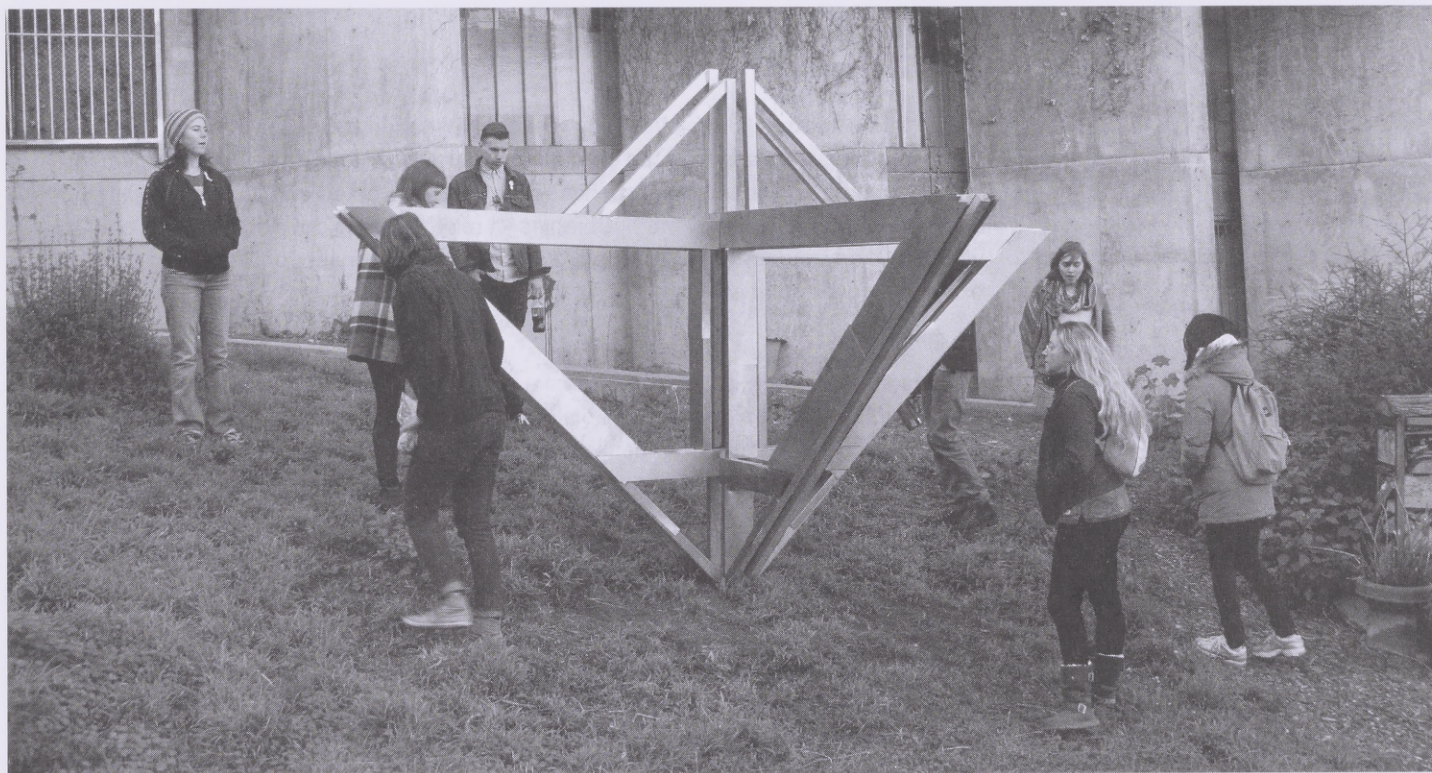
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Student critique, *Art Like Architecture*  
Photograph courtesy of John Roloff

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## COVER ART

Michal Wisniowski (MFA candidate, Painting)

*Monuments II*, Tempera and acrylic on wall, 16 x 16 ft,  
and *Immersion Heaters*, '85 - '87, Jars, water, wires, razor blades,  
and voltage converters with pedestal, dimensions variable.  
2012

Photo Credit: J. Astra Brinkman



# LETTER FROM THE DEAN OF ACADEMIC AFFAIRS

## Dear Students:

I write this letter from Hanoi, Vietnam, where I have been traveling with a group of SFAl students in a class focused on contemporary Vietnamese art. Our engagement with practicing artists and curators has revealed a networked community working in a myriad of interdisciplinary methodologies—a relatively new development in a country with few, if any, independent art spaces and alternative venues for producing and exhibiting conceptual work.

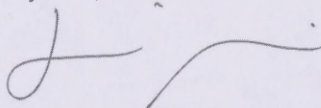
What is so profoundly powerful in Vietnam is the dedication to forge new avenues for exhibiting work and engaging in dialogue about contemporary art—against the real and ever-present threat of censorship, both self-imposed and enforced by outside agencies. We take our academic and artistic freedoms for granted all too often; a fact revealed to me repeatedly on this trip. One revered Hanoi curator confided in me that they “illegally educate” artists outside of a structured and highly prescribed educational system.

Perhaps SFAl's pedagogical strength lies in the flexibility it offers and encourages you to explore. This curricular backdrop/design allows you to pick and chose courses that complement your artistic and scholarly development in real time. Don't take that for granted. As you read through the Fall 2013 course schedule, you will discover numerous and diverse pathways to study. For example, this Fall we are introducing more graduate-level elective courses to expand the work done in required graduate critique seminars and tutorials. For undergraduate BFA students, the 2013–14 academic year also introduces a new degree requirement, the BFA Graduate Exhibition.

Take time to digest the menu of course offerings included in this schedule and build the pedagogical experience tailored just for you. Remember how fortunate you are to be able to choose—to engage in dialogue about your work in a free exchange of ideas with your faculty, peers, and visiting artists and scholars.

I wish each of you a productive and rewarding semester.

My best,



**JENNIFER RISSLER**

Acting Vice President and Dean of Academic Affairs



# ACADEMIC CALENDAR

## FALL 2013

<b>August 1</b>	Fall 2013 tuition due
<b>August 18</b>	Residence Hall move-in
<b>August 19</b>	New International and Exchange Student Orientation
<b>August 19</b>	Parent and Family Orientation
<b>August 20-23</b>	Undergraduate Student Orientation
<b>August 22-23</b>	Graduate Student Orientation
<b>August 26</b>	Fall semester classes begin
<b>September 9</b>	Add/Drop deadline for Fall 2013
<b>September 2</b>	Labor Day Holiday
<b>October 7-11</b>	Midterm grading period
<b>November 5-8</b>	Spring 2014 priority registration for continuing MA, MFA, and PB students
<b>November 8</b>	Last day to withdraw from courses with a "W" grade
<b>November 11-15</b>	Spring 2014 priority registration for continuing BA and BFA students
<b>November 18</b>	Spring 2014 early registration for new students begins
<b>November 25</b>	Spring 2014 early registration for non-degree students begins
<b>November 28-29</b>	Thanksgiving Holiday
<b>December 6</b>	Fall 2013 classes end
<b>December 16</b>	Fall 2013 grades available to students

## SPRING 2014

<b>December 15</b>	Spring 2014 tuition due
<b>January 6-17</b>	Intensive session
<b>January 6</b>	Add/Drop deadline for Intensive session
<b>January 14</b>	Last day to withdraw from Intensive session with a "W" grade
<b>January 15</b>	Residence Hall move-in
<b>January 15</b>	International and Exchange Student Orientation

<b>January 16</b>	Parent and Family Orientation
<b>January 16-17</b>	Undergraduate and Graduate Student Orientation
<b>January 17-19</b>	Low-Residency MFA Winter Reviews
<b>January 20</b>	Martin Luther King Day Holiday
<b>January 21</b>	Spring 2014 classes begin
<b>January 21-February 3</b>	Add/Drop deadline for Spring 2014 classes
<b>March 3-7</b>	Midterm grading period
<b>March 17-21</b>	Spring Break
<b>April 9-11</b>	Summer and Fall 2014 priority registration for continuing MA, MFA, and PB students
<b>April 11</b>	Last day to withdraw from Spring 2014 courses with a "W" grade
<b>April 14-18</b>	Summer and Fall 2014 priority registration for continuing BA and BFA students
<b>April 14-18</b>	MFA Reviews
<b>April 19</b>	Graduate Open Studios
<b>April 21-25</b>	MA Collaborative Projects
<b>May 9</b>	Spring 2014 classes end
<b>May 12</b>	Summer and Fall 2014 early registration for new students begins
<b>May 12-13</b>	MA Symposium
<b>May 16</b>	Undergraduate Spring Show Opening
<b>May 16</b>	Vernissage: MFA Exhibition Opening
<b>May 17</b>	Commencement Ceremony
<b>May 19</b>	Summer and Fall 2014 early registration for non-degree students
<b>May 19</b>	Spring 2014 grades available to students



## PROGRAMS OF STUDY



**Kenta Suzuki (svzuki)** (BFA candidate)  
*Three Eleven Minami*, 2012  
Performance with video projection  
Photographed by Joshua Band

### The School of Studio Practice

The School of Studio Practice concentrates on developing the artist's vision through studio experiments, and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art-making, the School of Studio Practice is composed of seven of SFAI's most historically distinguished departments:

#### Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate in its seven areas of study:

**Bachelor of Fine Arts**

**Master of Fine Arts**

**Dual Degree Master of Fine Arts / Master of Arts**

(in History and Theory of Contemporary Art)

**Post-Baccalaureate Certificate**

### The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing are essential for engaging contemporary global society and require an in-depth understanding of both theory and practice, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies).

The School of Interdisciplinary Studies offers the following degrees in its three areas of study:

#### Bachelor of Arts

History and Theory of Contemporary Art

Urban Studies

#### Master of Arts

Exhibition and Museum Studies

History and Theory of Contemporary Art

Urban Studies

**Dual Degree Master of Arts** (in History and Theory of Contemporary Art)/**Master of Fine Arts**



# Features

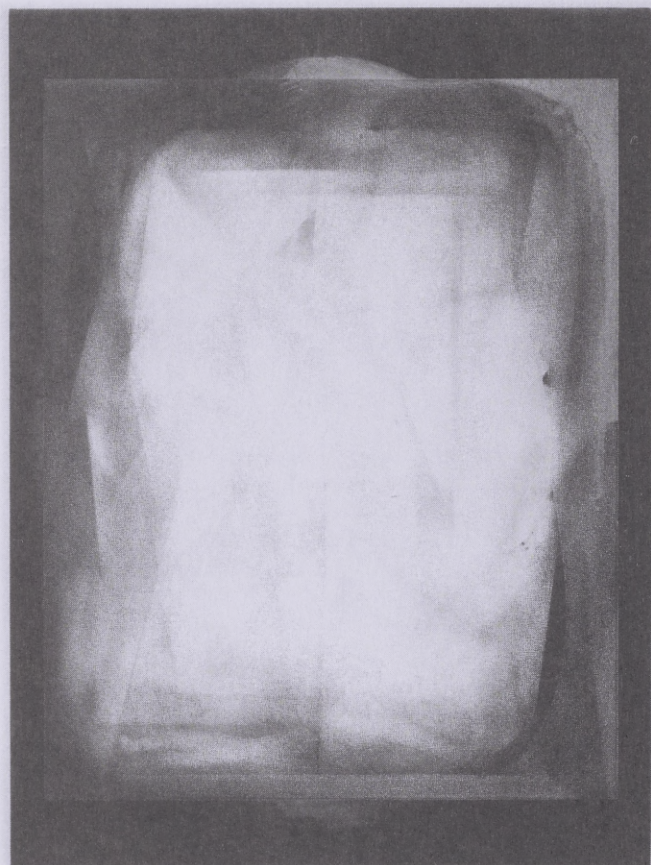
Richard Diebenkorn Teaching  
Fellowship: Liam Everett

Academic Resource Workshops

Pathways to Study



# RICHARD DIEBENKORN TEACHING FELLOWSHIP: LIAM EVERETT



**Liam Everett**  
*Untitled, 2012*  
Ink, acrylic, salt, alcohol on wood panel  
24 x 18 inches

SFAI is pleased to welcome artist Liam Everett as the recipient of the 2013 Richard Diebenkorn Teaching Fellowship. Established in 1998 by the family of renowned painter Richard Diebenkorn, who studied and taught at SFAI beginning in the 1940s, the fellowship makes it possible for a contemporary artist to both teach at SFAI and pursue independent studio work.

Everett will teach two courses during the Fall 2013 semester (an undergraduate painting course, *Painting Between Action and Idea*, and a graduate critique seminar), give a public lecture in the Visiting Artists and Scholars Lecture Series, and engage with the SFAI community through individual student critiques and other academic activities.

Committed to an artistic practice of intention and discipline, Everett will encourage SFAI students to approach their work with the same urgency, intensity, and care that have become hallmarks of his career. He explains, "My goal is for all my students to be able to manipulate materials and approach their work and ideas with confidence, gaining

new insight into themselves as cultural contributors, and to understand contemporary art practice in ways that will enhance their further studies."

Everett's work is a testament to the processes of its making. He views painting as a flexible topography, one that discloses the subtleties of high transparency. His unique "practice of practice through painting" is solely contingent on movement, even when the image presents itself in stillness. Avoiding totality or conclusion, his approach is focused on the static present—a sequence of "nows" that demands constant attention to the variable systems at its foundation. While these support structures can be as basic as the wall and the floor, their silent collaboration in Everett's art play with the viewer in the most complex ways.

For more than 15 years, Everett has exhibited his art in galleries and museums around the world. His solo exhibitions at Altman Siegel in San Francisco, the Paul Kasmin Gallery and White Columns in New York, and Liste 17 in Basel, Switzerland have garnered local and international acclaim. Last year, Everett was recognized by the SFMOMA as a finalist for the coveted SECA Art Award. He is also in the process of producing a multiple at Paulson Bott Press with RITE EDITIONS. Other recent group exhibitions include those at Josh Lilley Gallery in London, MacArthur B Arthur Gallery in Oakland, and the Wattis Contemporary Art Center in San Francisco. Everett has completed artist residencies at the Vermont Studio Center in Vermont, the Kohnsthauserhaus Bremen in Bremen, Germany, and Asterides in Marseille, France.

## The Richard Diebenkorn Teaching Fellowship

The Richard Diebenkorn Teaching Fellowship is dedicated to the memory of distinguished painter Richard Diebenkorn. In January 1946, Diebenkorn enrolled at the San Francisco Art Institute as a student, and in September was awarded the school's Albert Bender Grant, which allowed him to travel and work independently for a year. Diebenkorn went to New York, and when he returned the following year was offered his first teaching appointment at SFAI. He taught through 1949, and again from 1959 to 1966. The Richard Diebenkorn Teaching Fellowship was established in 1998 to honor his contributions as a teacher and to provide a similar opportunity to contemporary artists.

Awarded in alternate years to Bay Area-only artists and then to U.S. artists outside of the Bay Area, this prestigious fellowship has been given to 14 artists, including Brad Brown, Shaun O'Dell, Iona Rozeal Brown, Josephine Taylor, Taravat Talepasand, and most recently, Judie Bamber. Through the semester-long structure of the Fellowship, the residency not only offers each participating artist invaluable time to further their own studio work; it also leaves a deep, lasting impression on SFAI's students.

The Richard Diebenkorn Teaching Fellowship is funded by the generosity of the family of Richard Diebenkorn.



## ACADEMIC RESOURCES WORKSHOPS

DATE	TOPIC	PRESENTER	LOCATION/TIME
9/11/13 Wednesday	Motivation: How to Best Use Your Time and Energy	Peter Blackman, Undergraduate Academic Advisor	20B 12:15–12:45
9/18/13 Wednesday	Plagiarism: How to Know It and How to Avoid It	TBA	20B 12:15–12:45
9/25/13 Wednesday	How to Study for an Art History Exam	Nicole Archer, Visiting Faculty, HTCA	20B 12:15–12:45
10/2/13 Wednesday	Managing Stress	Marina Chatterton, Counselor	20B 12:15–12:45
MIDTERM GRADING PERIOD			
10/23/13 Wednesday	Declaring Your Major	Susan Martin, Assistant Dean for Academic Success	20B 12:00–1:00
10/30/13 Wednesday	The Bay Area Art Scene	Amy Berk, Visiting Faculty	20B 12:00–1:00
11/6/13 Wednesday	Professional Tips for Emerging Artists	Zeina Barakeh, Director of Graduate Administration	Third Street, Lecture Hall 12:15–12:45
11/13/13 Wednesday	Exploratory Research for Artists and Academics	Kim Cook, Enrollment Coordinator	SFAI Library 12:15–12:45
11/20/13 Wednesday	Internships	Sarah Ewick, Director of Academic Administration	20B 12:15–12:45

## ACADEMIC SUPPORT CENTER

SFAI offers resources for academic success that empower students with the skills and abilities to direct and govern their learning. Students are encouraged to familiarize themselves with the Academic Support Center (ASC), where peer tutors—SFAI students who have done exceptionally well in their academic classes—have been trained in the best practices of college-level tutoring.

Tutoring is a valuable resource and it is available to all students at SFAI who want to develop a fresh perspective on their work, a deeper understanding of assignments, and a better foundation on which to build their ideas.

Students engage with SFAI tutors in multiple ways, including:

- One-on-one tutoring from 10:00 am–4:00 pm, Monday–Friday, in the ASC
- Tutoring in the Residence Halls on evenings and weekend
- Peer Editing Workshops in English Composition classes
- In-class tutors who attend and tutor for specific advanced classes

These free tutoring services have been developed to be accessible and relevant to students' learning experiences at SFAI and to foster the creative and analytical processes necessary for academic success.

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[www.sfai.edu/academic-support-center](http://www.sfai.edu/academic-support-center)

**Make an appointment** at <https://tutortrac.sfai.edu>

**Contact:** [asc@sfai.edu](mailto:asc@sfai.edu), 415.749.4578



## PATHWAYS TO STUDY



Alexis Courtney (MFA candidate, Photography)

Contact, 2, 2012

White balloons, red darts, clear thumbtacks

Pathways to Study are intercurricular, thematically linked course sequences that cut across the offerings within the School of Studio Practice and the School of Interdisciplinary Studies. For the Fall 2013 semester, we focus on wit and the tools of the trade.

### FINDING YOUR WIT AT THE INTERSECTION OF HUMOR AND SERIOUSNESS

**wit**<sup>1</sup> (w'it)

*n.*

1. The natural ability to perceive and understand; intelligence.
2.
  - a. Keeness and quickness of perception or discernment; ingenuity. Often used in the plural: *living by one's wits*.
  - b. wits Sound mental faculties; sanity: *scared out of my wits*.
3.
  - a. The ability to perceive and express in an ingeniously humorous manner the relationship between seemingly incongruous or disparate things.
  - b. One noted for this ability, especially one skilled in repartee.
  - c. A person of exceptional intelligence.

This pathway explores how to engage wit (a marker of intelligence) for both ostensibly serious and funny art projects. The courses listed below are a timely inquiry into the nature of humor and seriousness itself; individually or taken together, they engage critical discussions and questions at the intersection of humor, ethics, and trauma. Can humor about fatal situations ever be funny or is it always inappropriate? Is anything off-limits to the artist? Should we allow ourselves to laugh at unfunny serious subjects? In ways that allude to Freud, does humor allow the indirect expression of repressed desires or aims? If art imitates life and life has both humorous and serious sides, artists can use wit to be funny activists with serious results.

HTCA-220-1	Shock Me (If You Can)
CS-220-1	Laugh Track: Comedic Subversion and Reprehension in Modern Culture
CS-301-1	Critical Theory B: Excessive Excrements: Afterlives of Performance
ENGL-102-1	Continuing Practices of Writing: The Trickster in Art and Literature
HUMN-200-2	Witchcraft, Oracles, and Magic: Systems of Belief in the Pre-Modern World
DT-106-1	Introduction to Gaming and Play Beyond the Mainstream
DT-211-1	Rethinking the "Artist": The Case for Collaborative Practices
FM-208-1	Electro-Graphic Sinema
NG-220-2	Everyone's a Comedian
NG-220-3	Creating Character



## TOOLS OF THE TRADE

This pathway to study gives students the opportunity to investigate and thoroughly unpack various artistic processes and the foundational tools needed to create conceptual projects. In many ways, it is through the experimentation with processes that artists discover new territories and approaches to previously formed ideas. Students will experience both analog and digital techniques that encompass concepts of the body, space, and material, with an in-depth focus on the early stages of artistic production. Through this pathway, students will acquire a wide variety of tools for their future trade as artists that will serve as conceptual building blocks for interdisciplinary work.

<b>HUMN-201-1</b>	Zen and Minimalist Poetics
<b>DR-202-1</b>	Anatomy
<b>DT-101-1</b>	Digital Literacy: Interactivity
<b>PA-207-1</b>	Better Painting Through Chemistry: Tools and Techniques
<b>PH-110-1</b>	Tools of the Medium
<b>PH-220-3</b>	Let's Get Practical: Production, Process, and Presentation
<b>SC-105-1/ DT-105-1</b>	Structural Drawing/Design Visualization
<b>SC-209-1</b>	Metal: Design and Fabrication



## Academic Advising

## Withdrawal Dates/Procedures



# REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering, or students returning from a leave of absence or from an off-campus program authorized by SFAI, are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

## PRIORITY REGISTRATION

Continuing degree-seeking students are offered—and strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined by number of cumulative units, with First-Semester Freshmen registering first, followed by Seniors, Juniors, Sophomores and ending with Second-Semester Freshmen, in decreasing order of cumulative units. A packet is distributed to continuing degree-seeking students in advance of registration that includes information specific to each such student regarding the date and time of priority registration; a registration form; and an updated curriculum record.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If a requested course is full, a student may still be able to add the course during the add/drop period if a space becomes available. Before selecting courses, students should check the schedule as well as its addenda at [www.sfai.edu/course-schedules](http://www.sfai.edu/course-schedules) to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, they will be denied registration and referred to the academic advisor.

## Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

## Hours of the Registrar's Office

The Registrar's Office is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

## Fall 2013 Registration Schedule

### April 10–12, 2013

Priority registration for continuing MA, MFA, and Post-Baccalaureate students

### May 1, 2013

Early registration for new students begins

### April 15–19, 2013

Priority registration for continuing BA and BFA students

### May 20, 2013

Early registration for non-degree students begins

## Continuing MA, MFA, and Post-Baccalaureate Students

Registration priority for MA, MFA, and Post-Baccalaureate students is determined by the number of units earned.

All MA, MFA, and Post-Baccalaureate students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the date and time of registration.

## Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Registrar's Office during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted. Students may not register before their appointment.

## Non-degree Students

Non-degree students should submit completed registration forms to the Registrar's Office.



## ACADEMIC ADVISING

### Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors, Frances McCormack ([fmcormack@sfai.edu](mailto:fmcormack@sfai.edu)) and John Priola ([jpriola@sfai.edu](mailto:jpriola@sfai.edu)), prior to registration each semester. Scheduled advising takes place at the time of registration.

Registration forms as well as add/drop forms must be signed by a faculty advisor or the MA or MFA Faculty Director in order to be processed.

### Undergraduate

Advising for newly admitted undergraduates begins with an admissions counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

Undergraduate students with 45 units or less, and 99 units and above must obtain the signature of the Undergraduate Academic Advisor on the initial registration form as well as for all add/drop requests. It is recommended that *all* students see the advisor to establish clear and reasonable academic goals by developing a semester-by-semester plan for the timely and successful completion of all degree requirements. In addition to degree requirements, the advisor is available to discuss the declaration of majors and minors, change of majors, travel opportunities and co-curricular services, including the integration of internships into a degree plan. Peter Blackman, Undergraduate Academic Advisor, is available to meet with students during drop-in hours 12:00-1:00 Tuesday-Friday (unless otherwise noted) and students are encouraged to email or use the sign-up sheets outside his office to schedule an appointment. ([Pblackman@sfai.edu](mailto:Pblackman@sfai.edu), Office location: Studio 15)

Students with 90 units or more are strongly encouraged to meet with Susan Martin ([smartin@sfai.edu](mailto:smartin@sfai.edu)), the Assistant Dean for Academic Success, to ensure their educational and professional goals are being met as they prepare for the final two semesters at SFAI. Her office is located on the Mezzanine, next door to the Registrar's Office. Drop-in hours are from 12:00-1:00 Monday-Thursday (unless otherwise noted) and students are encouraged to email her for an appointment.

In addition, faculty mentors and Department Chairs are available to discuss the educational and co-curricular opportunities in the Bay Area available to students to inform and enhance their educational experience at SFAI.

## ADD/DROP DATES AND PROCEDURES

### Add/Drop Deadline for Fall 2013: September 9, 2013

Students may change their schedules any time after priority registration until the end of the add/drop period by completing an add/drop form in person at the Registrar's Office. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned.

### Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Registrar's Office when adding or dropping a course.

### International Students

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 units) in each fall and spring semester until graduation. International students who are considering dropping a course should consult with the Student Affairs Office to ensure that they can still maintain full-time enrollment status. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Student Affairs Office. Failure to secure advance approval will result in loss of F-1 status in the United States.

## WITHDRAWAL DATES AND PROCEDURES

### Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline and are strongly encouraged to see an advisor before withdrawing from a course. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of WF. Exceptions to the official withdrawal policy require an appeal to the Academic Appeals Committee.



### **Complete Withdrawal from All Degree Program Courses**

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may begin the appeal process by contacting Susan Martin ([smartin@sfai.edu](mailto:smartin@sfai.edu)), Assistant Dean for Academic Success, or Megann Sept ([msept@sfai.edu](mailto:msept@sfai.edu)), the Dean of Students. Exemptions will only be granted to students who can document extenuating circumstances.

Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Dean of Students. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI. Exemptions from the official withdrawal policy require an appeal to the Academic Appeals Committee. Exemptions will only be granted to students who can document extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Registrar's Office. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

### **New Student Deferral/Withdrawal**

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than September 9, 2013 in order to avoid tuition charges for the Fall 2013 semester. Standard refund policies (see page 16) apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.



# Tuition and Fees for Fall 2013

Tuition Payment Deadlines

Tuition Payment Plans

Refund Policy



# TUITION AND FEES FOR FALL 2013

All tuition and fee balances must be paid by the payment deadline. **Tuition is due August 1, 2013.** This means that the semester balance must be paid in full unless covered by financial aid. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes.

## BA, BFA, and non-degree tuition per semester

<b>1-11 units</b>	Multiply each unit by \$1,644
<b>12-15 units</b>	Pay a flat tuition rate of \$18,768
<b>Over 15</b>	\$18,768 plus \$1,644 per unit

## MA, MFA, and Post-Baccalaureate tuition per semester

<b>1-11 units</b>	Multiply each unit by \$1,736
<b>12-15 units</b>	Pay a flat tuition rate of \$19,760
<b>Over 15</b>	\$19,760 plus \$1,736 per unit (over 15)

## Fees

1. Student Activity fee is \$35 per semester.
2. Materials fee is \$200 per semester for all MFA, MA/MFA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is \$50 for BA students enrolled in six or more units. No material fees are assessed for MA students.
3. Technology fee is \$200 per semester for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details.
5. All Study/Travel Courses require a \$500 nonrefundable deposit.
6. Facilities fees are \$300 for students who are not enrolled in summer courses but would like to use SFAI facilities over the summer.
7. BFA Graduate Exhibition: \$150
8. Commencement fee is \$100 for all graduating students.

## MFA Fees

1. MFA Graduate Exhibition and Catalogue: \$300
2. MFA Final Review (charged only to students not enrolled in classes): \$300

## Exchange Students

1. Incoming students pay Materials fee, Technology fee, and Student Activity fee prior to registration.
2. Outgoing SFAI students do not pay Materials fee, Technology fee, or Student Activity fee to SFAI. However, if fees are assessed by the foreign institution, the outgoing SFAI student will be responsible for paying those fees to the foreign institution in full.

## TUITION PAYMENT DEADLINES

### New and Continuing Degree-seeking Students

All tuition and fee balances must be paid by the payment deadline. **Tuition for Fall 2013 is due August 1, 2013.**

### Payment for Faculty-Led Programs

For Faculty-Led Programs, in addition to tuition, program fees covering additional costs such as room and board are charged to a student's account at the time of registration and are due in full by the date noted on the individual program's literature. All fees must be paid before departure. All deposits and fees for Faculty-Led Programs are nonrefundable. Tuition and fees for Faculty-Led Programs are due on the date listed under each Faculty-Led Program course description.

### Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card.

Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. intensive classes or faculty-led programs) will be due according to specified due dates but no later than 3 weeks before start date.

### Obligation for Payment

Enrollment constitutes a financial contract between the student and SFAI. The student's rights to services and benefits are contingent upon them making all payments as agreed upon. If payments of amounts owed to SFAI are not made when they become due, SFAI has the right to cancel the student's registration and/or administratively withdraw them from the current term, withhold their grades, transcripts, diplomas, scholastic certificates, and degrees, and impound their final exams. Failure to maintain good financial standing with SFAI will result in denied participation in any deferred payment plans and/or some forms of financial aid. In addition, balances due SFAI are reported by our collection agencies, which may impact the student's credit ratings.

Students who are not current in their own, their parents', or their parties' financial obligations with respect to their enrollment may be immediately withdrawn from courses and placed on administrative leave before, during, or after an academic term, at the discretion of the Institute, without advanced notice.

### Holds on Student Accounts

Prior to registering for a new term, the student must pay any outstanding balances from any preceding terms. If the student does not pay their outstanding balances or make payment arrangements satisfactory to SFAI, they will not be permitted to register. This policy applies to any outstanding balances with SFAI.



## TUITION PAYMENT PLANS

To complete the enrollment process, the student must choose a payment option for the term and complete any additional steps required for that option. The student must complete these steps by the payment due date for the term as published in the academic calendar. Failure to do so will result in cancellation of the student's registration.

### **SFAI offers alternative options for payment of tuition charges:**

- A) A full payment option that requires one payment after deducting financial aid.
- B) A monthly payment option that divides tuition, after deducting financial aid, into four (4) monthly installments.
- Monthly payment plans are available to students enrolled in six units or more per semester that are in good financial standing.
- Students that enroll in fewer than six units must pay in full at registration.

### **Methods of Payment**

- Tuition payments may be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute". Students may pay online via WebAdvisor; by phone by calling the Student Accounts/Cashier's Office; or by mail.
- Debit card, ACH, wire transfer, VISA, MasterCard, and American Express will be accepted for payment.
- Monthly payments under the monthly payment option may also be charged to a debit card, VISA, MasterCard, or American Express, and will be automatically charged on the first of each month.
- *Note: there is a 2.5% banking transaction fee charged by the bank on all credit card transactions. There are no fees for electronic check transactions or debit card transactions.*

### **Fees**

- An administrative fee of \$25 will be charged for students selecting the monthly payment plan option.
- A \$50 fee will be charged for returned checks.
- Late fees of \$25 per month will be charged for all delinquent payments received after the 15th of the month.

### **Interest**

- Interest will be charged at the rate of 0.83% per month on the outstanding balance after the published tuition payment due date.

## REFUND POLICY

### **Dropped Classes by Degree and Non-degree Students**

Full tuition refunds for dropped classes, excluding intensive classes (which have an add/drop date of the first day of class), are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

### **Complete Withdrawals by Degree and Non-degree Students**

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a hiatus is based on the last date of attendance that is filed in writing with the Registrar's Office. It is the student's responsibility to complete the Withdrawal Form on a timely basis.

Withdrawing students must obtain a Withdrawal Form from the Registrar's Office and follow SFAI's withdrawal procedures in the Student Handbook. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term.

### **Financial Aid Recipients**

The Higher Education Act Amendments of 2011 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Withdrawal Form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. For more information on financial aid, please visit <http://www.sfai.edu/financial-aid>.

### **Repayment Policy**

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult with the Financial Aid Office before dropping classes.

### **Canceled Classes**

SFAI will provide full tuition refunds and refunds of any related fees, if applicable, for classes that are canceled.



# Academic Policy



# ACADEMIC POLICY

## Concurrent Registration

If a student plans to enroll concurrently with another accredited Bay Area college or university, or other institution, written course approval must be obtained, prior to registration with the other institution, from the Registrar's Office in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. SFAI's Residency Requirement allows students to transfer in up to 60 credits and students must complete their final 30 units at SFAI. Students on hiatus must also have written course approval prior to registration at another institution. Please consult the Registrar's Office for details.

## College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. All courses are offered for three units unless otherwise specified.

Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs.

If an official transcript is required, please complete a Request for an Official Transcript form available in the Registrar's Office or on the SFAI website at [www.sfai.edu/request-transcript](http://www.sfai.edu/request-transcript).

## Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at [www.sfai.edu](http://www.sfai.edu) under Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures set out therein. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at [www.sfai.edu/course-schedules](http://www.sfai.edu/course-schedules). SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

## Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any course because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

## Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, child-birth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." SFAI has a commitment to provide equal educational opportunities for qualified students with disabilities in accordance with state and federal laws and regulations; to provide equality of access for qualified students with disabilities; and to provide accommodations, auxiliary aids, and services that will specifically address those functional limitations of the disability which adversely affects equal educational opportunity. SFAI will assist qualified students with disabilities in securing such appropriate accommodations, auxiliary aids and services. The Disability Services Office is located on the Chestnut Campus in the Student Affairs Office and can be reached at [disability@sfai.edu](mailto:disability@sfai.edu).



# Undergraduate Curriculum

## Core Curriculum

### Bachelor of Fine Arts Requirements

### Bachelor of Arts Requirements

Courses that satisfy the Critical Studies, Social Science, Studies in Global Cultures, and Off-Campus Study Requirements

### Minor Programs

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## BFA

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture

## BA

History and Theory  
of Contemporary Art

Urban Studies



# CORE CURRICULUM

The Core Curriculum at SFAI provides students with a well-informed, multifaceted foundation from which to approach their art practice. Encompassing the First Year Program, Art History Requirements, and Liberal Arts Requirements, the Core Curriculum helps students build foundational skills in research, critical thinking, and written and visual expression.

## THE FIRST YEAR PROGRAM AT SFAI

First-year students enroll in a full complement of 100-level studio and academic courses that lay the foundation for advanced study in the major and minor programs available to them at the San Francisco Art Institute.

At SFAI, we immediately embrace the first-year students as artists and thinkers, and invite them into the creative and intellectual community of the school and the broader artistic and cultural resources of the Bay Area. Simultaneously, we challenge them to move beyond their assumptions about what art is and can be within an expanded field of cultural production. Throughout their first year at SFAI we encourage students to consider:

- How do artists translate raw experience into expressive form?
- How does imagination connect with analysis to deepen meaning?
- What historical narratives support creative work?
- How can an artist engage with society beyond the borders of art's conventional spaces of exhibition in the studio, gallery, and museum?
- What are the many ways to address audience and what does the audience bring to art?

### The First Year Program Curriculum

Fall 2013	Spring 2014
Global Art History (3 units)	Modernity and Modernism (3 units)
English Composition A (Investigation and Writing) (3 units)	English Composition B (Nonfiction Writing) (3 units)
Contemporary Practice (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)
100-level elective course (3 units)	100-level elective course (3 units)

### Contemporary Practice: Fall – 3 units

In *Contemporary Practice* students will begin to identify and strengthen their creative voices through collaboration and critique as practiced throughout the SFAI community. Active engagement in *Contemporary Practice* ensures students will have significant experience in establishing a creative dialogue through personal projects and collaboration with their peers. The course emphasizes hands-on experience within a culture of research, creativity, and communication and deepens the first-year students' relationships with and understanding of the multiple and diverse strategies of investigation that produce knowledge and culture.

Facilitating and supporting the first-year students' ongoing engagement with the SFAI community and Bay Area cultural resources are the co-curricular activities embedded into the course, including workshops, public lectures and openings, visits to local museums and galleries, and excursions to local artists' studios.

### History and Theory of Contemporary Art

#### Global Art History: Fall – 3 units

The course surveys global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material is organized in rough chronology, focusing week-to-week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, and the Islamic world, among others. Major topics include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion and ritual. The course also focuses on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

#### Modernity and Modernism: Spring – 3 units

The course provides a framework within which to examine and articulate pivotal topics in world art and architecture and to consider their relevance to contemporary practice. The material is organized in rough chronology spanning the historical period from 1500 to 1950. The question sustained across the sessions is what constitutes the many ways of defining the modern and the related terms modernism and modernity. The course poses possible answers through the lenses of humanist discourse and its problematization in the ages of imperialism and colonialism; changing patronage for art in an emerging system of commodity relations; the rise of urban centers; new ways of articulating intersubjectivity (psychoanalysis, "primitivism," etc.); visual technologies and their theorization; and the consolidation of modernist formalism that culminates with the writings of Clement Greenberg. Using Marilyn Stokstad's *Art History, Volume II* and local museums as primary resources, this course covers art and architectural practice from a broad range of cultural contexts (including Africa, the Americas, Asia, Europe, the Middle East, and Oceania).



## English

The English requirement at SFAI is designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of the classes allows for close contact with faculty and substantial feedback of writing in progress. All incoming students are required to take the Writing Placement Exam (see page 22 for details) before registering. Some students may be required to register for *Seeing and Writing* before *Investigation and Writing*.

### English Composition A (Investigation and Writing) Fall – 3 units

A foundational course to develop critical reading and writing skills necessary for analyzing literary and visual works.

### English Composition B (Nonfiction Writing) Spring – 3 units

The second course in the writing sequence focuses on continuing development in writing, with emphasis on analysis, honing essay-writing skills, and preparing students for more advanced academic course work.

## 100-Level Electives – 15 units

First-year students are encouraged to range widely among the introductory courses in each department and program, building skills and widening their vision of the creative possibilities of art-making in an interdisciplinary context. Students will choose five 100-level courses across the major departments and programs, including liberal arts and transdisciplinary electives.

## Breadth Requirements

Two of these five elective courses must fulfill the Breadth Requirements for Drawing and Media. Students will investigate these foundational areas of contemporary art practice, developing a familiarity with materials and processes and a historical and conceptual understanding of the trajectories that span the pre-history of cave painting to the postmodern conditions of new media and beyond.

### » *Drawing* – 3 units

One 100-level course chosen across but not limited to Painting, Drawing, Printmaking, and Sculpture that foregrounds the expressive and representational power of line as a mode of making meaning, from the sketch to the schematic, from immediate gesture to attentive rendering, from the scribble on paper to the notational resolution of line into writing on a page.

### » *Media* – 3 units

One 100-level course chosen across but not limited to Design and Technology, Film, New Genres, and Photography that addresses the conditions of reproduction, spectatorship, participation and user interface, social media, performance, and documentation that inform our contemporary relation to technology.

## ART HISTORY REQUIREMENTS

Required art history courses provide students with an in-depth, critical understanding of important ideas, institutions, and discourses surrounding global art and culture.

### Global Art History

Taken during the First Year Program

### Modernity and Modernism

Taken during the First Year Program

### Art Since 1945

A course focused on contemporary art in North America and Europe from 1945 to the present.

### History of the Major (BFA only)

A course focused on the history of the medium in which the student is majoring.

### Art History Elective (BFA only)

Any undergraduate Art History course.

BA students majoring in History and Theory of Contemporary Art take additional art history courses to fulfill requirements for the major.

## LIBERAL ARTS REQUIREMENTS

SFAI's liberal arts requirements offer students grounding in the humanities and the social and natural sciences. The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history. Some courses taken during the First Year Program fulfill liberal arts requirements.

Liberal Arts Requirements (units)	33
English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Cultures	3
Critical Theory A +	3
Critical Theory B +	3
Elective	3

\* Writing Placement Examination required upon matriculation.

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.



## English

Based on results of the Writing Placement Exam (WPE), administered at new-student orientation, and any transfer or AP credit, students are required to successfully complete the English Requirement. Students will be notified by letter of their writing course placement, which will override any previous registration. Students may need to add or drop courses based on their WPE score as specified in the placement letter. **All placements are final.**

### *ENGL-90 English Language Support for Artists*

Designed to support English as a second language (ESL) speakers in their studies at SFAI, this course focuses on academic reading and writing, grammar, and vocabulary development.

### *ENGL-95 Seeing and Writing*

Reading and composition course focused on building a foundation in analytical thinking and writing. ESL students who need further work will also get assistance with English grammar. To be followed by ENGL-100.

### *ENGL-100 English Composition A (Investigation and Writing)*

Taken during the First Year Program

### *ENGL-101 English Composition B (Nonfiction Writing)*

Taken during the First Year Program

Nonfiction Writing students who do **not** pass the Writing Portfolio may not enroll in Humanities 200 and 201 or Critical Theory A and B (CS-300 and CS-301) courses.

### *ENGL-102 Continuing Practices of Writing*

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

## Humanities

Humanities courses develop an understanding of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

The liberal arts requirements for humanities (HUMN-200 and 201) are intermediate-level courses that form a bridge between the English Composition sequence (100-level) and the Critical Theory sequence (300-level). Humanities 200 courses include a thematic or regional emphasis, and date from antiquity through 1500. Humanities 201 courses explore the emergence of the modern era from a global perspective (post-1500). These courses enhance analytic skill and develop oral and written expression to prepare students for advanced work. Prerequisites include English Composition A and English Composition B.

## Science

Science courses introduce students to scientific methodologies as important modes of inquiry in the world, especially for developing environmental and planetary awareness. Many science courses introduce students to areas of art/science intersection and collaboration. We offer courses that reflect a range of scientific disciplines, including *Life Studies: Biology, Urban Ecology, Urban Hydrology*, and *Astronomy*. Additionally, we offer an exciting off-site course at the San Francisco Exploratorium, a museum of science, art, and human perception. The instructional team, led by a physicist, employs an experientially based learning method in which students design their own experiments and study physics-centered topics (often related to optics and sound).

## Mathematics

Rather than teaching math in the abstract, all math courses emphasize student learning through creative projects. Some courses focus on the underlying mathematics of graphics technologies, information visualization, and interactive media. Because art is inherently spatial, other courses emphasize mathematics in relation to design, architecture, and geography. These courses are beneficial for artists and urban studies students, and are typically taught by a geographer or architect.

## Social Science

Social science electives focus on the social foundations of human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, political science, ethnic studies, and American studies. Faculty members at the SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia. The social science curriculum includes 100-level and 200-level options for students.



## Studies in Global Cultures

Developing an understanding of diverse cultures, knowledges, and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering profound transformations occurring through processes of globalization. The Studies in Global Cultures requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on diverse cultures, ethnicities, and religions, as well as gender and sexual orientation. Importantly, this liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

## Critical Theory

Critical Studies courses develop critical, multi-disciplinary perspectives on a wide range of contemporary cultural issues. The Critical Theory A (CS-300) and Critical Theory B (CS-301) sequence must be taken at SFAI, and is completed in the junior or senior year.

Critical Theory A provides a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Critical Theory B is a special topics course that builds upon the theoretical foundations of Critical Theory A. The topics change each semester; recent courses include *Technoscience and Environmental Justice*; *Theories in Third Cinema*; and *Trauma, Resilience, and Creative Practice*.

## Off-Campus Study Requirement

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus study requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills necessary to succeeding after graduation, and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution.

All undergraduate students are required to complete 6 units of off-campus study toward their degree. Students who transfer in a minimum of 60 units are required to complete 3 units. For second-degree students who transfer in 90 units, the requirement is waived.

## Faculty-Led Programs

Faculty-Led Programs are offered during the spring and summer intensive sessions and take students to a variety of places in the United States and abroad. Through a combination of travel and formal classes, these programs immerse a student in the history and culture of a particular place. Faculty-Led Programs range in duration from ten days to three weeks.

## Study Abroad

Study Abroad programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. SFAI has established exchange programs with the following international schools:

**Academy of Fine Arts** — Prague, Czech Republic  
**Bezalel Academy of Arts and Design** — Jerusalem, Israel  
**Chelsea College of Art and Design** — London, England  
**École Nationale Supérieure des Beaux-Arts** — Paris, France  
**Glasgow School of Art** — Glasgow, Scotland  
**Gerrit Rietveld Academy** — Amsterdam, Holland  
**Korea National University of Arts** — Seoul, Korea  
**Valand School of Fine Arts** — Gothenburg, Sweden

## Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernity and Modernism, or Art Since 1945
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI
- Language skills may be required for certain schools

## Tuition and Fees

While participating in an SFAI-sponsored Study Abroad program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange (with the exception of work-study) and must maintain health insurance either through SFAI or a private carrier.



### Application Deadlines

To study abroad during the spring semester:

<b>Programs:</b>	<b>Apply by:</b>
Chelsea College of Art & Design	April 1 (year in advance)
Glasgow School of Art	September 15
All other programs excluding HFBK	November 1

To study abroad during the fall semester:

<b>Programs:</b>	<b>Apply by:</b>
All Programs	April 1

### AICAD Mobility Program

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD), a consortium of 41 leading art schools in the U.S. and Canada, to offer undergraduate students the opportunity to study for either the spring or fall semester at a participating AICAD exchange school.

The AICAD Mobility program functions much like a study abroad experience. It is a great way to take classes that aren't offered at SFAI, work with new faculty and artists, and live in another part of the country or world.

For more information, including participating schools, visit [www.sfai.edu/aicad-exchange](http://www.sfai.edu/aicad-exchange).

### Eligibility Requirements

- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernism and Modernity, or Art Since 1945
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI

### Tuition and Fees

While participating in an AICAD Mobility program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.

### Application Deadlines

- October 1 to participate in AICAD Mobility for the spring semester
- April 1 to participate in AICAD Mobility for the fall semester

### Internships

SFAI students are strongly encouraged to complete an internship during their course of study. Internships provide an opportunity for students to gain professional experience, and to become more familiar and build relationships with arts organizations in the Bay Area. Students who wish to receive credit for an internship must register for IN-396 and complete 90 hours of work with the host organization while enrolled in class.

*For more information on IN-396, please see page 72 of the course schedule.*



## BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120  
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units may be transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts Requirements 33 units		Design and Technology		Film	
Liberal Arts Requirements		Liberal Arts Requirements	33	Liberal Arts Requirements	33
		Studio Requirements	72	Studio Requirements	72
English Composition A*	3	Contemporary Practice	3	Contemporary Practice	3
English Composition B*	3	Conceptual Design and Practice	3	Introduction to Film	3
Humanities 200	3	Collaborative Practice in Art, Design and Technology	3	Special Topics in Film History	3
Humanities 201	3	Media Techniques Distribution	6	Distribution I	9
Science	3	Communications Design Distribution	3	Advanced Film	3
Mathematics	3	Designed Objects Distribution	3	Film Electives	15
Social Science	3	Design and Technology Electives	15	Senior Review Seminar	3
Studies in Global Cultures	3	Senior Review Seminar	3	Electives in any studio discipline	33
Critical Theory A*	3	Electives in any studio discipline	33	BFA Graduate Exhibition	0
Critical Theory B*	3	BFA Graduate Exhibition	0		
Elective	3				
<b>All BFA students must complete the liberal arts requirements for their degree.</b>					
* Writing Placement Examination required upon matriculation.					
+ Must be taken at SFAL.					
Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.					
Courses that satisfy 3 or 6 units of the 6-unit Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.					
		Art History Requirements 15		Art History Requirements 15	
		Global Art History	3	Global Art History	3
		Modernity and Modernism	3	Modernity and Modernism	3
		Art Since 1945	3	Art Since 1945	3
		History of Design and Technology	3	History of Film	3
		Art History Elective	3	Art History Elective	3
<b>Total</b>		<b>120</b>	<b>Total</b>	<b>120</b>	



# BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120  
Maximum units accepted in transfer: 60

## New Genres

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
New Genres I	3
Issues in Contemporary Art	3
New Genres II	3
Installation Distribution	3
Video Distribution	3
Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0

## Painting

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0

## Photography

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Introduction to Photography and the Darkroom	3
Tools of the Medium	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0

## Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of New Genres	3
Art History Elective	3

**Total 120**

## Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Painting	3
Art History Electives	3

**Total 120**

## Art History Requirements 15

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Photography I	3
Art History Elective	3

**Total 120**



# BACHELOR OF FINE ARTS REQUIREMENTS

Total units required for BFA degree: 120  
Maximum units accepted in transfer: 60

## Printmaking

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Beginning Printmaking	3
Intermediate Printmaking	6
Advanced Printmaking	6
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0

## Sculpture

Liberal Arts Requirements	33
Studio Requirements	72

Contemporary Practice	3
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	33
BFA Graduate Exhibition	0

Art History Requirements	15
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Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Printmaking	3
Art History Elective	3

<b>Total</b>	<b>120</b>
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Art History Requirements	15
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Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
History of Sculpture	3
Art History Elective	3

<b>Total</b>	<b>120</b>
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# BACHELOR OF ARTS REQUIREMENTS

Total units required for BA degree: 120  
Maximum units accepted in transfer: 60

## BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

## BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

### Liberal Arts Requirements 33 units

English Composition A*	3
English Composition B*	3
Humanities 200	3
Humanities 201	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Critical Theory A+	3
Critical Theory B+	3
Elective	3

**All BA students must complete the liberal arts requirements for their degree.**

\*Writing Placement Examination required upon matriculation.

+ Must be taken at SFAI.

Courses that satisfy the distribution requirements are indicated each semester in the course schedule grid and course descriptions.

Courses that satisfy 3 or 6 units of the 6-unit Off-Campus Study Requirement are indicated each semester in the course schedule grid and course descriptions.

### History and Theory of Contemporary Art

#### Liberal Arts Requirements 33

#### Art History, Theory, & Criticism Requirements 54

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3

#### Studio Requirements 12

Contemporary Practice	3
Elective in any studio discipline	9

#### General Electives 21

**Total 120**

### Urban Studies

#### Liberal Arts Requirements 33

#### Urban Studies Requirements 45

Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3

#### Art History Requirements 9

Global Art History	3
Modernity and Modernism	3
Art Since 1945	3

#### Studio Requirements 12

Contemporary Practice	3
Elective in any studio discipline	9

#### General Electives 21

**Total 120**



# COURSES THAT SATISFY CRITICAL STUDIES, SOCIAL SCIENCE, STUDIES IN GLOBAL CULTURES, AND OFF-CAMPUS STUDY REQUIREMENTS

## Critical Studies Elective Requirement:

<b>HTCA-220-1</b>	Shock Me (If You Can)
<b>CS-220-1</b>	Laugh Track: Comedic Subversion and Reprehension in Modern Culture
<b>CS-390-1</b>	Interdisciplinary Research Colloquium
<b>ENGL-101-1</b>	English Comp B (Nonfiction Writing): Conceptual Writing Practices and Textual Aesthetics
<b>ENGL-101-3</b>	English Comp B (Nonfiction Writing): Nonfiction Graphic Novels
<b>ENGL-102-1</b>	Continuing Practices of Writing: The Trickster in Art and Literature
<b>ENGL-102-2</b>	Continuing Practices of Writing: Contemporary World Literature and the Politics of Empire
<b>HUMN-200-1</b>	Antiquity to the Crusades: Violence and Eros from the Mediterranean to Baghdad
<b>HUMN-200-2</b>	Witchcraft, Oracles, and Magic: Systems of Belief in the Pre-Modern World
<b>HUMN-200-3</b>	Greek Drama: Practice, Theory, and Reception
<b>HUMN-201-1</b>	Zen and Minimalist Poetics
<b>HUMN-201-2</b>	Native American Urbanization, Intertribal Resistance, and Cultural Revitalization
<b>SOCS-105-1</b>	Auditory Cultures: Music, Sound, and Space in Transnational Contexts
<b>US-104-1</b>	Public Domain: Art of the City
<b>DT-211-1</b>	Rethinking the "Artist": The Case for Collaborative Practices
<b>FM-210-1</b>	Cinematography and Narrative Light
<b>PH-220-1</b>	Documentary Photography: Art and Activism
<b>PH-303-1</b>	Conversations with Contemporary Photography
<b>PH-316-1</b>	Creative Nonfiction Photography
<b>PR-303-1</b>	Art of the Street

## Social Science Requirement:

<b>SOCS-105-1</b>	Auditory Cultures: Music, Sound, and Space in Transnational Contexts
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## Studies in Global Cultures Requirement:

<b>CS-220-1</b>	Laugh Track: Comedic Subversion and Reprehension in Modern Culture
<b>CS-301-1</b>	Critical Theory B: Excessive Excrements: Afterlives of Performance
<b>CS-301-2</b>	Critical Theory B: Radical and Revolutionary Theory
<b>ENGL-102-1</b>	Continuing Practices of Writing: The Trickster in Art and Literature
<b>ENGL-102-2</b>	Continuing Practices of Writing: Contemporary World Literature and the Politics of Empire
<b>HUMN-200-1</b>	Antiquity to the Crusades: Violence and Eros from the Mediterranean to Baghdad
<b>HUMN-200-2</b>	Witchcraft, Oracles, and Magic: Systems of Belief in the Pre-Modern World
<b>HUMN-201-1</b>	Zen and Minimalist Poetics
<b>HUMN-201-2</b>	Native American Urbanization, Intertribal Resistance, and Cultural Revitalization
<b>SOCS-105-1</b>	Auditory Cultures: Music, Sound, and Space in Transnational Contexts
<b>US-104-1</b>	Public Domain: Art of the City
<b>US-296-1</b>	City as Studio Practicum
<b>PH-320-1</b>	Sacred and Profane I
<b>PR-303-1</b>	Art of the Street

## The following courses satisfy 3 units of the 6-unit Off-Campus Study Requirement:

<b>HTCA-202-1</b>	Dialogues in Contemporary Art
<b>HTCA-320-1</b>	Dance History: 1960s to Present
<b>US-296-1</b>	City as Studio Practicum
<b>DT-211-1</b>	Rethinking the "Artist": The Case for Collaborative Practices
<b>IN-396-1</b>	Internship
<b>NG-110</b>	Beginning Video
<b>NG-250-1</b>	We Want the Airwaves
<b>NG-307-1</b>	Advanced Projects
<b>PR-303-1</b>	Art of the Street

## The following courses satisfy the 6-unit Off-Campus Study Requirement:

<b>IN-393-1</b>	AICAD Mobility
<b>IN-395-1</b>	Study Abroad
<b>IN-399-1</b>	Independent Study



## MINOR PROGRAMS

We're proud to offer the opportunity for students to pursue a minor emphasis in any of the major programs in the School of Studio Practice and the School of Interdisciplinary Studies at SFAL. Open to enrolled BFA and BA students, a minor enables students to organize their elective coursework in exciting new ways and demonstrate the interdisciplinary character of their studies "on paper," since a successfully completed minor will be recorded on transcripts.

Students minor in a program other than their major. For example, a Photography major could minor in Urban Studies, a Sculpture major could minor in Painting or Design and Technology, and a History and Theory of Contemporary Art major could minor in Printmaking. Students may also explore specific areas of interest within a minor, such as ceramics, artists' books, issues of sustainability, or experimental cartography, or define their own pathway.

We encourage you to consider a minor emphasis as you select your courses for the 2013–2014 academic year. Please see Susan Martin, Assistant Dean of Academic Success; Peter Blackman, Undergraduate Academic Advisor; or your Department Chair for more information on declaring a minor.

Each minor requires seven courses within an area of study. Please refer to each department-specific matrix for more information. Students may transfer two (2) courses (6 units) into a minor.

### SCHOOL OF INTERDISCIPLINARY STUDIES

#### History and Theory of Contemporary Art

HTCA-102 Art Since 1945	3
HTCA-202 Dialogues in Contemporary Art	3
CS-390 Interdisciplinary Research Colloquium	3
Four History and Theory of Contemporary Art Elective courses	12
<b>Total</b>	<b>21 units</b>

#### Urban Studies

US-200 Urban Theory	3
US-220 Media and Cultural Geography	3
US-296 City as Studio Practicum	3
CS-390 Interdisciplinary Research Colloquium	3
Three Urban Studies Elective courses	9
<b>Total</b>	<b>21 units</b>



## SCHOOL OF STUDIO PRACTICE

### Design and Technology

DT-113 Conceptual Design and Practice	3
DT-100-level course	3
DT-200-level course	3
DT-300-level course	3
Three Design and Technology Elective courses	9

**Total 21 units**

### Film

FM-101 Introduction to Film	3
FM-100-level course	3
FM-200-level course	3
FM-300-level course	3
Three Film Elective courses	9

**Total 21 units**

### New Genres

NG-101 New Genres I	3
NG-200-level course	3
NG-300-level course	3
History of New Genres or Issues in Contemporary Art	3
Three New Genres Elective courses	9

**Total 21 units**

### Painting

PA-120 Painting I & II	3
PA-200-level course	3
PA-300-level course	3
History of Painting	3
Three Painting Elective courses	9

**Total 21 units**

### Photography

PH-101 Introduction to Photography and the Darkroom	3
PH-200-level course	3
PH-300-level course	3
History of Photography	3
Three Photography Elective courses	9

**Total 21 units**

### Printmaking

Printmaking I Requirement	3
PR-200-level course	3
PR-300-level course	3
History of Printmaking	3
Three Printmaking Elective courses	9

**Total 21 units**

### Sculpture

SC-100 3-D Strategies: Beginning Sculpture	3
CE-100 Ceramics I: Fabrication	3
SC-200-level course	3
SC-300-level course	3
History of Sculpture	3
Two Sculpture Elective courses	6

**Total 21 units**



# Graduate Curriculum

Full-Time MFA Policies

Studio Space

MFA Requirements

MA Requirements

Dual Degree MA/MFA Requirements

Post-Baccalaureate Requirements

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## MFA

Full-Time and Low-Residency

## PB

Post-Baccalaureate

**Design and Technology**

**Film**

**New Genres**

**Painting**

**Photography**

**Printmaking**

**Sculpture**

## MA

**Exhibition and  
Museum Studies**

**History and Theory  
of Contemporary Art**

**Urban Studies**

## DUAL DEGREE MA/MFA

**History and Theory  
of Contemporary Art**



## FULL-TIME MFA POLICIES

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- Full-time status is achieved by enrolling in 12 credit units during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.
- MFA students must enroll in at least one Graduate Tutorial (three units) and one Graduate Critique Seminar (three units) per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- The Graduate Lecture Series is required for all MFA, MA, Dual Degree and Post-Baccalaureate students.
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be required to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: Graduate students who wish to be Teaching Assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: Graduate students must register for the MFA Graduate Exhibition in their final semester and pay an MFA Graduate Exhibition and Catalogue fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semester; for example, fall MFA catalogue preparation meetings (dates, times, and meeting rooms to be announced).

## MFA AND POST-BACCALAUREATE STUDIO SPACE

The studios at the SFAI Graduate Center provide workspace for both the MFA and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine units to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from 12:00 to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.



# MFA REQUIREMENTS MFA REQUIREMENTS

## Full-Time

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
<b>Total</b>	<b>60</b>

## SAMPLE SCHEDULE

### Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Graduate Lecture Series	0

### Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Studio/Intermediate Review	0
Graduate Lecture Series	0

### Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Electives	6
Graduate Lecture Series	0

### Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
<b>Total</b>	<b>60</b>

## Low-Residency

Critical Studies Seminar Elective	3
Art History Seminar Electives	9
Tutorials	12
Guided Study	18
Graduate Critique Seminar	9
Electives	9
Winter Reviews	0
Summer Reviews	0
Intermediate Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0
<b>Total</b>	<b>60</b>

## SAMPLE SCHEDULE

### Year 1

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorial	3
Elective	3
Guided Study	6
Summer Review	0
Winter Review	0
Graduate Lecture Series	0

### Year 2

Graduate Critique Seminar	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Tutorial	3
Electives	3
Guided Study	6
Intermediate Review	0
Winter Review	0
Graduate Lecture Series	0

### Year 3

Graduate Critique Seminar	3
Art History Seminar Elective	3
Tutorials	6
Electives	3
Guided Study	6
Summer Review	0
Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0

### Total

60



# MA REQUIREMENTS

## History and Theory of Contemporary Art

Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Electives	9
Critical Studies Seminar Electives	6
Electives	9
Thesis	6
Collaborative Project	3
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>

## SAMPLE SCHEDULE

### Semester 1

Global Perspectives of Modernity	3
Methods and Theories of Art History	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Graduate Lecture Series	0

### Semester 2

Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Art History Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

### Semester 3

Art History Seminar Electives or Critical Studies Seminar Electives	6
Thesis	3
MA Intermediate Review	0
Graduate Lecture Series	0

### Semester 4

Art History Seminar Elective or Critical Studies Seminar Elective	3
Elective	3
Thesis	3
Collaborative Project	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>



# MA REQUIREMENTS

## Exhibition and Museum Studies

Critical Histories of Museums and Exhibitions	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Exhibition and Museum Studies Seminar Electives	6
Art History Seminar Electives	6
Electives	6
Critical Studies Seminar Elective	3
Thesis	6
Collaborative Projects	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>

## SAMPLE SCHEDULE

### Semester 1

Critical Histories of Museums and Exhibitions	3
Global Perspectives of Modernity	3
CS, EMS or HTCA Electives	6
Graduate Lecture Series	0

### Semester 2

Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
CS, EMS or HTCA Elective	3
Elective	3
Collaborative Project	3
Graduate Lecture Series	0

### Semester 3

Thesis	3
Collaborative Project	3
CS, EMS or HTCA Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

### Semester 4

Thesis	3
CS, EMS or HTCA Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>



# MA REQUIREMENTS

## Urban Studies

Frameworks of Art and Urbanism	3
Global Perspectives of Modernity	3
Institutional Critique / Information Technologies Breadth Requirement	3
Research and Writing Colloquium	3
Urban Studies Seminar Electives	9
Electives	9
Thesis	6
Collaborative Project	3
CS, EMS or HTCA Electives	6
MA Intermediate Review	0
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>

## SAMPLE SCHEDULE

### Semester 1

Frameworks for Art and Urbanism	3
Global Perspectives of Modernity	3
Urban Studies Seminar Elective	3
Elective	3
CS, EMS or HTCA Elective	3
Graduate Lecture Series	0

### Semester 2

Research and Writing Colloquium	3
Institutional Critique / Information Technologies Breadth Requirement	3
Urban Studies Seminar Elective	3
Collaborative Project or Elective	3
Graduate Lecture Series	0

### Semester 3

Thesis	3
Collaborative Project or Elective	3
Urban Studies Seminar Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

### Semester 4

Thesis	3
CS, EMS or HTCA Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0
<b>Total</b>	<b>45</b>



## DUAL DEGREE MA/MFA REQUIREMENTS

Graduate Critique Seminar	12	Research and Writing Colloquium	3
Graduate Tutorial	12	Collaborative Project	3
Electives	18	Thesis	6
Art History Seminar Electives	9	MFA Intermediate Review	0
Critical Studies Seminar Electives	6	MFA Final Review	0
Methods and Theories of Art History	3	MA Intermediate Review	0
Global Perspectives of Modernity	3	MA Final Review	0
Institutional Critique / Information Technologies Breadth Requirement	3	MA Thesis Symposium	0
		MFA Graduate Exhibition	0
		Graduate Lecture Series	0

### Total

78

## PB REQUIREMENTS

### Semester 1

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Undergraduate Electives	6
Graduate Lecture Series	0

### Semester 2

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG or GR)	3
Undergraduate Electives	6
Graduate Lecture Series	0

### Total

30

## SAMPLE SCHEDULE

### Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
Graduate Lecture Series	0

### Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Seminar Elective	3
Critical Studies Seminar Elective	3
Elective	3
MFA Intermediate Review	0
Graduate Lecture Series	0

### Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Methods and Theories of Art History	3
Global Perspectives of Modernity	3
Elective	3
Graduate Lecture Series	0

### Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Institutional Critique / Information Technologies Breadth Requirement	3
Elective	3
MFA Final Review	0
MFA Graduate Exhibition	0
Graduate Lecture Series	0

### Semester 5

Thesis	3
Collaborative Project	3
Art History Seminar Elective	3
MA Intermediate Review	0
Graduate Lecture Series	0

### Semester 6

Thesis	3
Art History Seminar Elective	3
Elective	3
MA Final Review	0
MA Thesis Symposium	0
Graduate Lecture Series	0

### Total

78



# Course Schedule

How to Read the Course  
Schedule

Course Listings



# HOW TO READ THE COURSE SCHEDULE

# <sup>1</sup>HTCA-<sup>2</sup>100-<sup>3</sup>01

**1** The letters on the left of the first hyphen indicate the discipline in which the course is offered.

**2** The number between the two hyphens indicates the level of the course. (*see below*)

- 000** Skill Development
- 100** Beginning to Intermediate
- 200** Intermediate
- 300** Intermediate to Advanced
- 400** Post-Baccalaureate program
- 500** Graduate Level

**3** The number on the right of the second hyphen indicates the section of the course.

## Class Times

- Period I** 9:00 am–11:45 am
- Period II** 1:00 pm–3:45 pm
- Period III** 4:15 pm–7:00 pm
- Period IV** 7:30 pm–10:15 pm

## ROOM LOCATIONS AND ABBREVIATIONS

### 800 Chestnut Street Campus

- DMS2** Digital Media Studio
- MCR** McMillan Conference Room
- LH** Lecture Hall
- PSR** Photo Seminar Room (above Studio 16A)
- 1, 2, 3** Printmaking Studios
- 8, 26** Film Studios
- 9, 10** New Genres Studios
- 13, 14** Drawing Studios
- 16A** Photo Studio (up stairway, past Student Affairs)
- 16C** Seminar Room (up stairway, past Student Affairs)
- 105, 106** Sculpture Studios
- 113** Interdisciplinary Honors Studios
- 114** Painting Studio
- 115** Stone Painting Studio
- 116** Painting Studio
- 117** Interdisciplinary Studio
- 18** Seminar Room (beyond Student Affairs)
- 20A** Digital Media Studio (lower level, near Jones St. Entrance)
- 20B** Seminar Room (near Jones St. entrance)
- 21** Interdisciplinary Studio
- 25** Collaborative Lab

### 2565 Third Street Graduate Center

- 3FM** Third Street Film Studio
- 3LG** Third Street Lounge
- 3LH** Third Street Lecture Hall
- 3SR1** Third Street Seminar Room #1
- 3SR2** Third Street Seminar Room #2
- 3SR3** Third Street Seminar Room #3
- 3SR4** Third Street Seminar Room #4
- 3RR** Third Street Reading Room (behind lounge)
- 3INST A** Third Street Installation Room A
- 3INST B** Third Street Installation Room B



## FALL 2013 UNDERGRADUATE COURSES

### SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>HISTORY AND THEORY OF CONTEMPORARY ART</b>							
HTCA-100-1	Foundations in Global Art History	Nicole Archer	T	4:15-7:00	LH	None	Global Art History Requirement
HTCA-102-1	Art Since 1945	Katie Anania	F	9:00-11:45	LH	HTCA-101	Art Since 1945 Requirement
HTCA-202-1	Dialogues in Contemporary Art	Glen Helfand	M	4:15-7:00	LH	HTCA-102; ENGL-101	Dialogues in Contemporary Art Requirement; Art History Elective; 3 units of the 6-unit Off Campus Study Requirement
HTCA-220-1	Shock Me (If You Can)	Whitney Lynn	W	4:15-7:00	18	HTCA-102	Art History Elective; Critical Studies Elective
HTCA-320-1	Dance History:1960s to Present	Tania Hammidi	TH	1:00-3:45	MCR	HTCA-102 and 200-level HTCA	Art History Elective; 3 units of the 6-unit Off-Campus Study Requirement
HTCA-390-1	Thesis Colloquium					CS-300; CS-390	Requirement for BA in HTCA
HTCA-398-1	Directed Study					Junior Standing & Instructor Permission	

### CRITICAL STUDIES

CS-220-1	Laugh Track: Comedic Subversion and Reprehension in Modern Culture	Aaron Terry	M	4:15-7:00	18	ENGL-101	Critical Studies Elective; Studies in Global Cultures Requirement
CS-300-1	Critical Theory A	Laura Fantone	TH	9:00-11:45	18	HUMN-200; HUMN-201	Critical Theory A Requirement
CS-300-2	Critical Theory A	Clark Buckner	T	4:15-7:00	18	HUMN-200; HUMN-201	Critical Theory A Requirement
CS-300-3	Critical Theory A	Dale Carrico	T	4:15-7:00	18	HUMN-200; HUMN-201	Critical Theory A Requirement
CS-300-4	Critical Theory A	Robin Balliger	F	1:00-3:45	18	HUMN-200; HUMN-201	Critical Theory A Requirement
CS-301-1	Critical Theory B: Excessive Excrements: Afterlives of Performance	Sampada Aranke	M	9:00-11:45	20B	CS-300	Critical Theory B Requirement; Studies in Global Cultures Requirement
CS-301-2	Critical Theory B: Radical and Revolutionary Theory	Francesca Manning	W	7:30-10:15	MCR	CS-300	Critical Theory B Requirement; Urban Studies Elective; Studies in Global Cultures Requirement
CS-390-1	Interdisciplinary Research Colloquium	Tania Hammidi	TH	9:00-11:45	20B	HUMN-200; HUMN-201	Interdisciplinary Research Colloquium Requirement for HTCA and US; Critical Studies Elective



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>ENGLISH</b>							
ENGL-090-1	Language Support for Artists	Mary Warden	T/TH	1:00-3:45	16C	None	
ENGL-095-1	Seeing and Writing: The Art of the Written Word	Miah Jeffra	T/TH	1:00-3:45	20B	None	
ENGL-095-2	Seeing and Writing: The Art of the Written Word	Evan Schnair	T/TH	1:00-3:45	26	None	
ENGL-100-1	English Comp A: Investigation and Writing	Mary Warden	TH	4:15-7:00	16C	None	English Comp A Requirement
ENGL-100-2	English Comp A: Investigation and Writing	Elle Weatherup	TH	4:15-7:00	20B	None	English Comp A Requirement
ENGL-100-3	English Comp A: Investigation and Writing	Evan Schnair	TH	4:15-7:00	MCR	None	English Comp A Requirement
ENGL-100-4	English Comp A: Investigation and Writing	TBA	TH	4:15-7:00	25	None	English Comp A Requirement
ENGL-100-5	English Comp A: Investigation and Writing	TBA	TH	4:15-7:00	26	None	English Comp A Requirement
ENGL-100-6	English Comp A: Investigation and Writing	TBA	TH	4:15-7:00	18	None	English Comp A Requirement
ENGL-101-1	English Comp B (Nonfiction Writing): Conceptual Writing Practices and Textual Aesthetics	Christian Nagler	W	1:00-3:45	18	ENGL-100	English Comp B Requirement; Critical Studies Elective
ENGL-101-2	English Comp B (Nonfiction Writing): Go to Hell: An Underworld Travelogue	Frances Richard	T	1:00-3:45	MCR	ENGL-100	English Comp B Requirement
ENGL-101-3	English Comp B (Nonfiction Writing): Nonfiction Graphic Novels	Beth Williams	T	4:15-7:00	20B	ENGL-100	English Comp B Requirement; Critical Studies Elective
ENGL-102-1	Continuing Practices of Writing: The Trickster in Art and Literature	Benjamin Perez	F	1:00-3:45	MCR	Transfer students; ENGL-101	Critical Studies Elective; Studies in Global Cultures Requirement
ENGL-102-2	Continuing Practices of Writing: Contemporary World Literature and the Politics of Empire	Christian Nagler	M	1:00-3:45	MCR	Transfer students; ENGL-101	Critical Studies Elective; Studies in Global Cultures Requirement
<b>HUMANITIES</b>							
HUMN-200-1	Antiquity to the Crusades: Violence and Eros from the Mediterranean to Baghdad	Carolyn Duffey	F	1:00-3:45	20B	ENGL-101	Humanities 200; Critical Studies Elective; Stud- ies in Global Cultures Requirement
HUMN-200-2	Witchcraft, Oracles, and Magic: Systems of Belief in the Pre- Modern World	Thor Anderson	W	4:15-7:00	20B	ENGL-101	Humanities 200; Critical Studies Elective; Stud- ies in Global Cultures Requirement



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
HUMN-200-3	Greek Drama: Practice, Theory, and Reception	Raymond Kania	M	4:15-7:00	20B	ENGL-101	Humanities 200; Critical Studies Elective
HUMN-201-1	Zen and Minimalist Poetics	Takeyoshi Nishiuchi	F	9:00-11:45	MCR	ENGL-101	Humanities 201; Critical Studies Elective; Studies in Global Cultures Requirement
HUMN-201-2	Native American Urbanization, Intertribal Resistance, and Cultural Revitalization	Esther Lucero	W	7:30-10:15	18	ENGL-101	Humanities 201; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement

## MATH

MATH-105-1	Systems, Networks, and Strategies	Lee Worden	W	1:00-3:45	MCR	None	Mathematics Requirement; Urban Studies Elective
MATH-108-1	Numbers in Music	Lee Worden	W	4:15-7:00	MCR	None	Mathematics Requirement
MATH-110-1	Computer Logic	Nick Lally	M	4:15-7:00	DMS2	None	Mathematics Requirement

## SCIENCE

SCIE-108-1	Systems of Investigation: Energy	Meredith Tromble	T	7:30-10:15	18	None	Science Requirement
SCIE-109-1	Meat: Predator Economies	Nik Bertulis	M	4:15-7:00	MCR	None	Science Requirement; Urban Studies Elective

## SOCIAL SCIENCE

SOCS-105-1	Auditory Cultures: Music, Sound, and Space in Transnational Contexts	Robin Balliger	TH	1:00-3:45	18	None	Social Science Requirement; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement
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## URBAN STUDIES

US-104-1	Public Domain: Art of the City	Terri Cohn	T	1:00-3:45	18	None	Urban Studies Elective; Critical Studies Elective; Studies in Global Cultures Requirement
US-296-1	City as Studio Practicum	Amy Berk	M	1:00-3:45	20B	ENGL-101	City Studio Practicum Requirement; Studies in Global Cultures Requirement; 3 units of the 6-unit Off-Campus Study Requirement
US-390-1	Thesis Colloquium					CS-300; CS-390	Requirement for BA in Urban Studies
US-398-1	Directed Study					Junior Standing & Instructor Permission	



# FALL 2013 UNDERGRADUATE COURSES

## SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>CONTEMPORARY PRACTICE</b>							
CP-100-1	Contemporary Practice	JD Beltran	M/W	9:00-11:45	8	None	Contemporary Practice Requirement
CP-100-2	Contemporary Practice	Richard Berger	M/W	9:00-11:45	MCR	None	Contemporary Practice Requirement
CP-100-3	Contemporary Practice	Amy Berk	M/W	9:00-11:45	13	None	Contemporary Practice Requirement
CP-100-4	Contemporary Practice	Elizabeth Bernstein	M/W	9:00-11:45	14	None	Contemporary Practice Requirement
CP-100-5	Contemporary Practice	Whitney Lynn	M/W	9:00-11:45	16A	None	Contemporary Practice Requirement
CP-100-6	Contemporary Practice	Ian McDonald	M/W	9:00-11:45	18	None	Contemporary Practice Requirement
CP-100-7	Contemporary Practice	Caitlin Mitchell-Dayton	M/W	9:00-11:45	117	None	Contemporary Practice Requirement
CP-100-8	Contemporary Practice	TBA	M/W	9:00-11:45	21	None	Contemporary Practice Requirement
<b>DESIGN AND TECHNOLOGY</b>							
DT-101-1	Digital Literacy: Interactivity	Andrew Benson	T/TH	7:30-10:15	DMS2	None	DT Media Techniques Distribution Requirement or DT Elective
DT-105-1/SC-105-1	Structural Drawing / Design Visualization	Joshua Keller	M/W	4:15-7:00	14	None	DT Distribution Requirement for Designed Objects; Drawing Requirement for Sculpture
DT-106-1	Introduction to Gaming and Play Beyond the Mainstream	Michella Rivera-Gravage	M/W	1:00-3:45	25/DMS2	None	DT Media Techniques Distribution Requirement or DT Communications Design Requirement or DT Elective
DT-107-1	Introduction to Digital Experiences Through Traditional Materials and Models (Analog Prototyping)	Jody Medich	M/W	4:15-7:00	25/DMS2	None	DT Designed Objects Distribution or DT Elective
DT-111-1	Introduction to Electronics and Microcontrollers	Michael Shiloh	M/W	7:30-10:15	105	None	DT Designed Objects Distribution or DT Media Techniques Distribution or DT Elective; Sculpture Elective
DT-113-1	Conceptual Design and Practice: Photoshop, Illustrator, and InDesign	JD Beltran	M/W	1:00-3:45	20A	None	DT Conceptual Design and Practice Requirement or DT Elective; Printmaking Elective
DT-211-1	Rethinking the "Artist": The Case for Collaborative Practices	Paul Klein	T/TH	1:00-3:45	25	DT-101 or DT-113 or NG-101 or PH-101	Collaborative Practice in Art, Design and Technology Requirement; Critical Studies Elective; 3 units of the 6-unit Off Campus Study Requirement
DT-220-1	Sonic City Sound Lab: Sound, Bodies, and the City	Laetitia Sonami	T/TH	9:00-11:45	20A/MCR	DT-101 or FM-101 or NG-101	DT Media Techniques Distribution or DT Communications Design Distribution or DT Elective; Urban Studies Elective
DT-220-2	Public Impact: Creating Large-Scale Digital Media Projects	Benjamin Wood	T/TH	4:15-7:00	25/DMS2	DT-101 or FM-101 or NG-101	DT Media Techniques Distribution Requirement or DT Elective
DT-380-1	Undergraduate Tutorial	Paul Klein	TH	9:00-11:45	25	Junior Standing	DT Elective



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>DRAWING</b>							
DR-120-1	Drawing I + II	Bruce McGaw	W/F	1:00-3:45	13	None	Drawing I Requirement
DR-120-2	Drawing I + II	Jeremy Morgan	T/TH	1:00-3:45	14	None	Drawing I Requirement
DR-120-3	Drawing I + II	Dewey Crumpler	T/TH	9:00-11:45	14	None	Drawing I Requirement
DR-120-4	Drawing I + II	Caitlin Mitchell-Dayton	M/W	1:00-3:45	14	None	Drawing I Requirement
DR-200-1	Drawing II + III	Luke Butler	T/TH	1:00-3:45	13	DR-120	Drawing Elective
DR-200-2	Drawing II + III	Fred Martin	T/TH	4:15-7:00	14	DR-120	Drawing Elective
DR-202-1	Anatomy	Brett Reichman	T/TH	9:00-11:45	13	DR-120	Drawing Elective
DR-205-1	Illustration	Hugh D'Andrade	M/W	4:15-7:00	13/20A	DR-120	Drawing Elective; DT Elective
DR-220-1	Life Drawing: Portraiture and Color	Taravat Talepasand	T/TH	4:15-7:00	13	DR-120	Drawing Elective

## FILM

FM-101-1	Intro to Film	Kerry Laitala	M/W	1:00-3:45	26	None	Introduction to Film Requirement
FM-101-2	Intro to Film	Kent Long	T/TH	9:00-11:45	26	None	Introduction to Film Requirement
FM-102-1	Technical Fundamentals of Film	Jeff Rosenstock	W	4:15-7:00; 7:30-10:15	26	None	Film Elective
FM-204-1	Digital Cinema I	Phoebe Tooke	W/F	9:00-11:45	DMS2/26	FM-101	Film Elective
FM-208-1	Electro-Graphic Sinema	Mike Kuchar	F	9:00-11:45; 1:00-3:45	8	FM-101	Film Elective
FM-210-1	Cinematography and Narrative Light	Hiro Narita	T/TH	7:30-10:15	8	FM-101	Film Elective; Critical Studies Elective
FM-220-1	Expanded Cinema and Optical Anomalies Explored	Kerry Laitala	M/W	9:00-11:45	26	FM-101 or FM-102	Film Elective
FM-220-2	Documentary Production	Jennifer Kroot	T/TH	7:30-10:15	26	FM-204	Film Elective
FM-240-1	Experimental Film History	Greg Youmans	F	1:00-3:45	26	HTCA-101	History of Film Requirement; Film Elective
FM-306-1	Techniques of the Observer	TBA	T	4:15-7:00	26	FM-224; FM-240	Advanced Film Requirement
FM-380-1	Undergraduate Tutorial	Jay Rosenblatt	W	4:15-7:00	16C	Junior Standing	Film Elective



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>INTERDISCIPLINARY</b>							
IN-114-1	Collage	Carlos Villa	T/TH	9:00-11:45	117	None	Drawing Elective; Painting Elective
IN-390-1	Senior Review Seminar	Reagan Louie	W	1:00-3:45	16A	Senior Standing	Senior Review Requirement for BFA
IN-390-2	Senior Review Seminar	Jill Miller	M	1:00-3:45	16A	Senior Standing	Senior Review Requirement for BFA
IN-391-1	Honors Interdisciplinary Studio					Senior Standing	
IN-393-1	AICAD Mobility					Junior standing; HTCA-101, HUMN-200, HUMN-201; 3.0 minimum GPA; 24 credits completed at SFAI	6-unit Off-Campus Study Requirement
IN-395-1	Study Abroad						6-unit Off-Campus Study Requirement
IN-396-1	Internship	Sarah Ewick	T	4:15-7:00	MCR	Junior Standing	3 units of the 6-unit Off-Campus Study Requirement
IN-397-1	BFA Graduate Exhibition					Senior Standing	Satisfies BFA Graduate Exhibition Requirement
IN-399-1	Independent Study					Junior Standing; 3.0 GPA. By application only.	6-unit Off-Campus Study Requirement
<b>NEW GENRES</b>							
NG-100-1	New Genres I	Keith Boadwee	T/TH	9:00-11:45	21	None	New Genres I Requirement
NG-100-2	New Genres I	Jenifer Wofford	T/TH	7:30-10:15	16A	None	New Genres I Requirement
NG-100-3	New Genres I	Whitney Lynn	M/W	1:00-3:45	21	None	New Genres I Requirement
NG-101-1	New Genres II	Bob Linder	M/W	1:00-3:45	8	NG-100	New Genres II Requirement
NG-110-1	Beginning Video	Chris Sollars	M/W	4:15-7:00	8	None	New Genres Elective; 3 units of the 6-unit Off Campus Study Requirement
NG-110-2	Beginning Video	Lindsey White	T/TH	9:00-11:45	8/20A	None	New Genres Elective; 3 units of the 6-unit Off Campus Study Requirement
NG-204-1	Installation	Sharon Grace	T/TH	9:00-11:45	8	NG-101	New Genres Installation Distribution Requirement; Urban Studies Elective
NG-206-1	Photoworks: Conceptual Photography	Rebecca Goldfarb	T/TH	4:15-7:00	16A	NG-101	Photoworks Requirement
NG-220-1	Embodiment for Artists	Monique Jenkinson	T/TH	4:15-7:00	8	NG-101	New Genres Elective
NG-220-2	Everyone's a Comedian	Lindsey White	M/W	7:30-10:15	8	NG-101	New Genres Elective
NG-220-3	Creating Character	Joshua Grannell	W	4:15-7:00; 7:30-10:15	25	NG-101	New Genres Elective
NG-240-1	History of Video Art: 1965-2000	Sharon Grace	T	1:00-3:45	LH	HTCA-101	History of New Genres Requirement; Video Distribution Requirement
NG-250-1	We Want the Airwaves	Tim Sullivan	T/TH	7:30-10:15	21	NG-101	New Genres Elective; Urban Studies Elective; 3 units of the 6-unit Off Campus Study Requirement
NG-307-1	Advanced Projects	Jennifer Locke	T/TH	9:00-11:45	16C	Senior Standing	New Genres Elective; 3 units of the 6-unit Off Campus Study Requirement
NG-380-1	Undergraduate Tutorial	Rebecca Goldfarb	W	1:00-3:45	25	Junior Standing	New Genres Elective



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>PAINTING</b>							
PA-120-1	Painting I + II	Jovi Schnell	M/W	1:00-3:45	114	None	Painting I Requirement
PA-120-2	Painting I + II	Dewey Crumpler	T/TH	1:00-3:45	114	None	Painting I Requirement
PA-120-3	Painting I + II	Brad Brown	M/W	4:15-7:00	115	None	Painting I Requirement
PA-120-4	Painting I + II	Carlos Villa	M/W	1:00-3:45	115	None	Painting I Requirement
PA-200-1	Painting II + III	Jeremy Morgan	T/TH	4:15-7:00	116	PA-120	Painting Elective
PA-200-2	Painting II + III	Pegan Brooke	TH	9:00-11:45; 1:00-3:45	115	PA-120	Painting Elective
PA-200-3	Painting II + III	Bruce McGaw	W/F	9:00-11:45	116	PA-120	Painting Elective
PA-207-1	Better Painting Through Chemistry: Tools and Techniques	Matt Borruso	F	9:00-11:45; 1:00-3:45	117	PA-120	Painting Elective
PA-211-1	Night Painting	Fred Martin	T/TH	7:30-10:15	114	PA-120	Painting Elective
PA-220-1	Conceptual Representation	Brett Reichman	T/TH	1:00-3:45	116	DR-120; PA-120	Painting Elective; Drawing Elective
PA-220-2	Narrative Painting	Caitlin Mitchell- Dayton	T/TH	1:00-3:45	117	PA-120	Painting Elective
PA-220-3	Visualizing Culture in Contemporary Painting	Taravat Talepasand	T/TH	9:00-11:45	114	PA-200	Painting Elective
PA-220-4	Painting Between Action and Idea	Liam Everett	T/TH	9:00-11:45	115	PA-200	Painting Elective
PA-220-5	Knowing the Subject: Beyond Replication	Zina Al-Shukri	M/W	1:00-3:45	117	PA-200	Painting Elective
PA-380-1	Undergraduate Tutorial	Dewey Crumpler	TH	4:15-7:00	114	Junior Standing	Painting Elective
PA-380-2	Undergraduate Tutorial	Brad Brown	M	1:00-3:45	116	Junior Standing	Painting Elective
PA-380-3	Undergraduate Tutorial	Taravat Talepasand	T	7:30-10:15	115	Junior Standing	Painting Elective
PA-380-4	Undergraduate Tutorial	Jovi Schnell	M	9:00-11:45	114	Junior Standing	Painting Elective

## PHOTOGRAPHY

PH-101-1	Introduction to Photography and the Darkroom	Joshua Smith	M/W	4:15-7:00	21	None	Introduction to Photography and the Darkroom Requirement
PH-101-2	Introduction to Photography and the Darkroom	Elizabeth Bernstein	T/TH	1:00-3:45	21	None	Introduction to Photography and the Darkroom Requirement
PH-101-3	Introduction to Photography and the Darkroom	Alice Shaw	M/W	1:00-3:45	16C	None	Introduction to Photography and the Darkroom Requirement
PH-101-4	Introduction to Photography and the Darkroom	Sean McFarland	T/TH	9:00-11:45	16A	None	Introduction to Photography and the Darkroom Requirement
PH-110-1	Tools of the Medium	Lindsey White	T/TH	4:15-7:00	21	PH-101	Tools of the Medium Requirement
PH-120-1	Introduction to Photography as the Digital Medium	Thom Sempere	T/TH	4:15-7:00	20A	PH-101	Digital Photography I Requirement



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PH-120-2	Introduction to Photography as the Digital Medium	Ivan Ivannoli	W/F	9:00-11:45	20A	PH-101	Digital Photography I Requirement
PH-217-1	Photographic Processes: Technology Timeline	Meghann Riepenhoff	M/W	9:00-11:45	16C	PH-110; PH-120	Photography Elective
PH-220-1	Documentary Photography: Art and Activism	Darcy Padilla	M/W	9:00-11:45	25	PH-101	Photography Elective; Critical Studies Elective
PH-220-2	Visual Translations	John Priola	T/TH	1:00-3:45	16A	PH-110; PH-120	Photo Conceptual Elective or Photography Elective
PH-220-3	Let's Get Practical: Production, Process, and Presentation	Sean McFarland	F	9:00-11:45; 1:00-3:45	16A	PH 101; PH-120	Photography Conceptual Elective or Photography Technical Elective
PH-221-1	Advanced Techniques for Digital Image Making	Liz Steketee	T/TH	1:00-3:45	20A	PH-120	Digital Photography II Requirement
PH-240-1	History of Photography	Reagan Louie	M	1:00-3:45	18	HTCA-101	History of Photography Requirement
PH-303-1	Conversations with Contemporary Photography	Linda Connor	M/W	4:15-7:00	16A	PH-120; PH-240	History of Photography Requirement or Photography Elective; Critical Studies Elective
PH-306-1	Art and Commerce	Muffy Kibbey	F	9:00-11:45; 1:00-3:45	16C/21	PH-101; PH-120	Photography Conceptual Elective or Photography Technical Elective
PH-311-1	Digital Printing for the Handmade Book	Liz Steketee / Andrew Rottner	F	9:00-11:45; 1:00-3:45	21 / 20A and 1	PH-110; PH-221	Photography Technical Elective or Photography Conceptual Elective
PH-316-1	Creative Nonfiction Photography	Lucas Foglia	M/W	7:30-10:15	21	PH-110; PH-240	Photography Conceptual Elective; Critical Studies Elective; Urban Studies Elective
PH-320-1	Sacred & Profane I	Linda Connor	M/W	7:30-10:15	16A	PH-110; PH-240	Photography Conceptual Elective; Studies in Global Cultures Requirement
PH-380-1	Undergraduate Tutorial	Reagan Louie	W	9:00-11:45	20B	Junior Standing	Photography Elective
PH-381-1	Special Projects	Henry Wessel	T/TH	1:00-3:45	PSR	PH-110; PH-240	Photography Conceptual Elective or Photography Technical Elective

## PRINTMAKING

PR-104-1	Lithography I	James Claussen	TH	9:00-11:45; 1:00-3:45	3	None	Beginning Printmaking Requirement
PR-106-1	Artists' Books Structures and Ideas	Macy Chadwick	F	9:00-11:45; 1:00-3:45	2 and 3	None	Printmaking Elective
PR-107-1	Relief Printing I	Art Hazelwood	T/TH	9:00-11:45	1	None	Beginning Printmaking Requirement
PR-111-1	Screen Printing I	Amy Todd	T/TH	1:00-3:45	1 and 2	None	Beginning Printmaking Requirement
PR-115-1	The Painterly Print: Monotype and Monoprint Printmaking Processes	Kathryn Kain	M/W	4:15-7:00	1	None	Printmaking Elective
PR-201-1	Screen Printing II	Amy Todd	T/TH	4:15-7:00	1 and 2	PR-111	Intermediate Printmaking Requirement
PR-202-1	Etching II	Timothy Berry	M/W	1:00-3:45	1	PR-102	Intermediate Printmaking Requirement



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
PR-215-1	Letterpress for Artists	Laureen Mahler / John Peck	M/W	4:15-7:00	3	Beginning Printmaking	Printmaking Elective
PR-220-1	Photo Intaglio Printmaking in the Digital Age	Paul Mallowney	M/W	9:00-11:45	1 and 2	PR-102	Printmaking Elective
PR-303-1	Art of The Street	Aaron Terry	M/W	7:30-10:15	1 and 2	PR-201	Advanced Printmaking Requirement; Critical Studies Elective; Urban Studies Elective; Studies in Global Cultures Requirement; Satisfies 3 units of the 6-unit Off Campus Study Requirement
PR-310-1	Advanced Projects	Timothy Berry	M/W	9:00-11:45	2	Intermediate Printmaking	Advanced Printmaking Requirement;

## SCULPTURE/CERAMICS

CE-100-1	Ceramics I: Fabrication	Ian McDonald	W/F	1:00-3:45	106	None	Beginning Sculpture Requirement
CE-100-2	Ceramics I: Fabrication	Lisa Reinertson	M/W	4:15-7:00	106	None	Beginning Sculpture Requirement
CE-200-1	Surfaces: Illusion/Abstraction	John de Fazio	T/TH	1:00-3:45	106	CE-100	Sculpture Elective
SC-100-1	3D Strategies I: Beginning Sculpture	Richard Berger	T/TH	1:00-3:45	105	None	Beginning Sculpture Requirement
SC-100-2	3D Strategies I: Beginning Sculpture	Christopher Bell	M/W	4:15-7:00	105	None	Beginning Sculpture Requirement
SC-105-1/DT-105-1	Structural Drawing / Design Visualization	Joshua Keller	M/W	4:15-7:00	14	None	Drawing Requirement for Sculpture; Design and Technology Distribution Requirement for Designed Objects
SC-200-1	Conceptual Furniture/Objects	Richard Berger	T/TH	9:00-11:45	105	SC-100	Intermediate Sculpture Requirement
SC-209-1	Metal: Design and Fabrication	John Roloff	W/F	9:00-11:45	105	SC-100	Intermediate Sculpture Requirement
SC-220-1	The Unexpected Site	Laura Boles Faw	M/W	1:00-3:45	105	SC-100 or CE-100 or SC/DT-105 or NG-101	Sculpture Elective; Urban Studies Elective
SC-307-1	Advanced Projects	John Roloff	W/F	1:00-3:45	20B/105	Intermediate Sculpture	Advanced Sculpture Requirement
SC-380-1	Undergraduate Tutorial	John de Fazio	T	4:15-7:00	105 or 106	Junior Standing	Sculpture Elective



# FALL 2013 GRADUATE COURSES

## SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>HISTORY AND THEORY OF CONTEMPORARY ART</b>							
HTCA-501-1	Methods and Theories of Art History	Claire Daigle	T	9:00-11:45	3LH	None	Methods and Theories of Art History Requirement
HTCA-502-1	Min(d)ing the Canon	Claire Daigle	F	1:00-3:45	LH (Chestnut)	None	Art History Seminar Elective
HTCA-503-1	Theories of the Text/ile: Poststructuralism, Art, and Design	Nicole Archer	TH	9:00-11:45	3LH	None	Art History Seminar Elective; Critical Studies Seminar Elective
HTCA-511-1	Refiguring the Ground: Critical Perspectives on Contemporary Painting	Mark Van Proyen	M	7:30-10:15	3LH	None	Art History Seminar Elective
HTCA-520-1	Asian American Public Art, Performance, and Politics	Thea Tagle	W	1:00-3:45	3SR3	None	Art History Seminar Elective
HTCA-520-2	Machine Dreams: Art and Technology Since 1950	Meredith Tromble	T	1:00-3:45	3SR2	None	Institutional Critique/Information Technologies Breadth Requirement; Art History Seminar Elective
HTCA-590-1/ EMS-590-1/US-590-1	Thesis	Dale Carrico	TH	1:00-3:45	3LH	MA and Dual Degree Students Only	Thesis Requirement
HTCA-590-2/ EMS-590-2/US-590-2	Thesis	TBA	W	9:00-11:45	3SR2	MA and Dual Degree Students Only	Thesis Requirement
HTCA-591-1/ EMS-591-1/US-591-1	Collaborative Projects	Betti-Sue Hertz	W	4:15-7:00	3SR3	MA and Dual Degree Students Only	Collaborative Projects Requirement
HTCA-591-2/ EMS-591-2/US-591-2	Collaborative Projects	Frank Smigiel	T	4:15-7:00	3SR3	MA and Dual Degree Students Only	Collaborative Projects Requirement
HTCA-598-1	Directed Study						

## CRITICAL STUDIES

CS-500-1	Spectacular Futures, Mythical Pasts: Race, Gender, and Nation in Speculative Fiction and Fantasy	Thea Tagle	T	4:15-7:00	3LH	None	Critical Studies Seminar Elective
CS-500-2	Some Performance Histories: Bodies that Move, or Move that Body	Frank Smigiel	T	7:30-10:15	3LH	None	Critical Studies Seminar Elective
CS-500-3	Technological Mediations	Alexander Greenhough	W	1:00-3:45	3LH	None	Institutional Critique/Information Technologies Breadth Requirement; Critical Studies Seminar Elective
CS-500-4	Keywords: Deleuze and Guattari	Omar Ricks	TH	9:00-11:45	3SR2	None	Critical Studies Seminar Elective



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>CS-501-1</b>	Global Perspectives of Modernity	Robin Balliger	T	1:00-3:45	3LH	None	Global Perspectives of Modernity Requirement
<b>CS-501-2</b>	Global Perspectives of Modernity	Carolyn Duffey	M	4:15-7:00	3LH	None	Global Perspectives of Modernity Requirement

## EXHIBITION AND MUSEUM STUDIES

<b>EMS-501-1</b>	Critical Histories of Museums and Exhibitions	Rudolf Frieling	TH	9:00-11:45	3SR3	None	Critical Histories of Museums and Exhibitions Requirement; Institutional Critique / Information Technologies Breadth Requirement; Critical Studies Seminar Elective
<b>EMS-520-1</b>	Freedom of Expression in Contemporary Art and the Digital Age	Kevin Consey	W	9:00-11:45	3LH	None	Exhibition and Museum Studies Seminar Elective; Critical Studies Seminar Elective
<b>EMS-590-1/ HTCA-590-1/US-590-1</b>	Thesis	Dale Carrico	TH	1:00-3:45	3LH	MA and Dual Degree Students Only	Thesis Requirement
<b>EMS-590-2/ HTCA-590-2/US-590-2</b>	Thesis	TBA	W	9:00-11:45	3SR2	MA and Dual Degree Students Only	Thesis Requirement
<b>EMS-591-1/ HTCA-591-1/US-591-1</b>	Collaborative Projects	Betti-Sue Hertz	W	4:15-7:00	3SR3	MA and Dual Degree Students Only	Collaborative Projects Requirement
<b>EMS-591-2/ HTCA-591-2/US-591-2</b>	Collaborative Projects	Frank Smigiel	T	4:15-7:00	3SR3	MA and Dual Degree Students Only	Collaborative Projects Requirement

## URBAN STUDIES

<b>US-510-1</b>	Frameworks for Art and Urbanism	Laura Fantone	TH	4:15-7:00	3LH	None	Frameworks for Art and Urbanism Requirement; Critical Studies Seminar Elective
<b>US-520-1</b>	The City is the Sculpture: The Role of the Artist in Contemporary Urban Placemaking	Matthew Passmore	M	1:00-3:45	3LH	None	Urban Studies Elective; Critical Studies Seminar Elective
<b>US-520-2</b>	Privileged Mobilities: Transnationality, Imagination and the Meaning of "Tourist"	Andrea Dooley	T	9:00-11:45	3SR3	None	Urban Studies Elective; Critical Studies Seminar Elective
<b>US-590-1/HTCA-590-1/ EMS-590-1</b>	Thesis	Dale Carrico	TH	1:00-3:45	3LH	MA and Dual Degree Students Only	Thesis Requirement
<b>US-590-2/HTCA-590-2/ EMS-590-2</b>	Thesis	TBA	W	9:00-11:45	3SR2	MA and Dual Degree Students Only	Thesis Requirement
<b>US-591-1/HTCA-591-1/ EMS-591-1</b>	Collaborative Projects	Betti-Sue Hertz	W	4:15-7:00	3SR3	MA and Dual Degree Students Only	Collaborative Projects Requirement
<b>US-591-2/HTCA-591-2/ EMS-591-2</b>	Collaborative Projects	Frank Smigiel	T	4:15-7:00	3SR3	MA and Dual Degree Students Only	Collaborative Projects Requirement



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>INTERDISCIPLINARY</b>							
IN-503-1	Writing in Academic English for the Arts: Language Support for Graduate Students	Mary Warden	T	4:15-7:00	3SR4		

## FALL 2013 GRADUATE COURSES SCHOOL OF STUDIO PRACTICE

Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
<b>GRADUATE ELECTIVES</b>							
DT-500-1	Bodies as Sonic Messengers and Mediators	Laetitia Sonami	T	1:00-3:45	3SR3		
PA-500-1	Clive Fellows Seminar	Mark Van Proyen	W	7:30-10:15	3SR1		
PH-500-1	Photography and the "Real" World	Carrie Levy	T	7:30-10:15	3SR3		
PR-500-1	Digital Technology and Contemporary Practice	Griff Williams	TH	1:00-3:45	Urban Digital Color and Gallery 16		
SC-500-1	Sculpture in Context: The Return of Craft	Ian McDonald	M	1:00-3:45	3SR1		

## GRADUATE CRITIQUE SEMINARS

GR-500-1	Graduate Critique Seminar	Liam Everett	T	1:00-3:45	3SR1		Requirement for MFA
GR-500-2	Graduate Critique Seminar	Jeremy Morgan	W	1:00-3:45	3SR1		
GR-500-3	Graduate Critique Seminar	Pegan Brooke	F	9:00-11:45	3SR2		
GR-500-4	Graduate Critique Seminar	Henry Wessel	T	4:15-7:00	3SR1		
GR-500-5	Graduate Critique Seminar	Linda Connor	M	1:00-3:45	3SR3		
GR-500-6	Graduate Critique Seminar	Reagan Louie	M	9:00-11:45	3SR3		
GR-500-7	Graduate Critique Seminar	Timothy Berry	T	9:00-11:45	3SR2		
GR-500-8	Graduate Critique Seminar	John Roloff	TH	1:00-3:45	3SR1		
GR-500-9	Graduate Critique Seminar	Paul Klein	W	9:00-11:45	3SR3		
GR-500-10	Graduate Critique Seminar	Will Rogan	F	9:00-11:45	3SR3		
GR-500-11	Graduate Critique Seminar	Mads Lynnerup	M	4:15-7:00	3SR3		
GR-500-12	Graduate Critique Seminar	Sharon Grace	TH	1:00-3:45	3SR2		
GR-500-13	Graduate Critique Seminar	Matt Borruso	TH	4:15-7:00	3SR1		
GR-500-14	Graduate Critique Seminar	Meredith Tromble	T	4:15-7:00	3SR2		



GR-500-14	Graduate Critique Seminar	Meredith Tromble	T	4:15-7:00	3SR2	
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Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GR-500-15	Graduate Critique Seminar	Keith Boadwee	T	1:00-3:45	3SR4		
GR-500-16	Graduate Critique Seminar	Brett Reichman	T	7:30-10:15	3SR1		
GR-500-17	Graduate Critique Seminar	TBA	M	9:00-11:45	3SR4		

## GRADUATE LECTURE SERIES

GR-502-1	Graduate Lecture Series	Tony Labat/ Claire Daigle	F	4:30-6:30	LH		Requirement for all MFA, MA, Dual Degree, and Post-Bac Students
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## GRADUATE TUTORIALS

GR-580-1	Graduate Tutorial	Laetitia Sonami	TH	1:00-3:45	3SR3		Requirement for MFA
GR-580-2	Graduate Tutorial	Bruce McGaw	W	4:15-7:00	3SR1		
GR-580-3	Graduate Tutorial	Dewey Crumpler	T	4:15-7:00	3SR1		
GR-580-4	Graduate Tutorial	Sean McFarland	T	1:00-3:45	INST. A		
GR-580-5	Graduate Tutorial	Lucas Foglia	W	1:00-3:45	INST. A		
GR-580-6	Graduate Tutorial	John Priola	T	9:00-11:45	3SR1		
GR-580-7	Graduate Tutorial	Jennifer Kroot	TH	4:15-7:00	3SR4		
GR-580-8	Graduate Tutorial	Clare Rojas	W	9:00-11:45	3SR1		
GR-580-9	Graduate Tutorial	Tim Sullivan	T	9:00-11:45	3SR4		
GR-580-10	Graduate Tutorial	Jennifer Locke	W	9:00-11:45	3INSTA		
GR-580-11	Graduate Tutorial	Anne Colvin	W	1:00-3:45	3SR4		
GR-580-12	Graduate Tutorial	Chris Sollars	W	1:00-3:45	INST. B		
GR-580-13	Graduate Tutorial	Jenifer Wofford	TH	4:15-7:00	3SR3		
GR-580-14	Graduate Tutorial	Sergio de la Torre	T	9:00-11:45	INST. A		
GR-580-15	Graduate Tutorial	Paul Klein	W	1:00-3:45	3SR2		
GR-580-16	Graduate Tutorial	Mads Lynnerup	M	1:00-3:45	3SR2		
GR-580-17	Graduate Tutorial	Christopher Bell	M	1:00-3:45	INST. A		
GR-580-18	Graduate Tutorial	Kate Ruddle	M	9:00-11:45	3SR1		
GR-580-19	Graduate Tutorial	Mildred Howard	TH	1:00-3:45	3SR4		
GR-580-20	Graduate Tutorial	Paul Mullooney	M	1:00-3:45	3SR4		

## POST-BACCALAUREATE SEMINARS

PB-400-1	Post-Bac Seminar	Brad Brown	W	9:00-11:45	3SR4		Requirement for Post-Bac
PB-400-2	Post-Bac Seminar	Jill Miller	M	4:15-7:00	3SR2		Requirement for Post-Bac



Course Code	Title	Faculty	Day	Time	Location	Prerequisite	Satisfies
GRADUATE REVIEWS AND EXHIBITION							
GR-592-1	MFA Intermediate Review	Tony Labat					
GR-594-1	MFA Final Review	Tony Labat					
GR-599-1	Graduate Exhibition	Tony Labat					
MA-592-1	MA Intermediate Review	Claire Daigle					
MA-594-1	MA Final Review	Claire Daigle					
MA-599-1	MA Symposium	Claire Daigle					
GRADUATE ASSISTANTSHIPS							
GR-587-1	Graduate Assistantship	Graduate Office					
GR-597-1	Teaching Assistantship	Graduate Office					



# Course Descriptions

## Undergraduate Courses

## Graduate Courses



## UNDERGRADUATE COURSES

# School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts elective.

All courses are offered for 3 units unless otherwise specified.

## History and Theory of Contemporary Art

### **HTCA-100-1 Foundations in Global Art History**

**Nicole Archer**

**Prerequisite: None**

This course will survey global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material will be organized in rough chronology, focused week-to-week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, and the Islamic world. Major topics will include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion, and ritual. The course will also focus on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

*Satisfies Global Art History Requirement*

*This course is only offered in the fall semester*

### **HTCA-102-1 Art Since 1945**

**Katie Anania**

**Prerequisite: HTCA-101**

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object; the relation between art and the political (broadly defined); artists' engagement with the institutional structures of production and display; and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, and consistency gets produced—and at what cost.

*Satisfies Art Since 1945 Requirement*



**HTCA-202-1 Dialogues in Contemporary Art**  
**Glen Helfand**

**Prerequisites:** HTCA-102, ENGL-101

This course will allow undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in *Dialogues in Contemporary Art* will use the rich schedule of artist and scholar lectures, screenings, and more as the foundation for a syllabus that encourages in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

*Satisfies Dialogues in Contemporary Art Requirement*

*Satisfies Art History Elective*

*Satisfies 3 units of the 6-unit Off Campus Study Requirement*

**HTCA-220-1 Shock Me (If You Can)**  
**Whitney Lynn**

**Prerequisite:** HTCA-102

This course examines the history, development, and implementation of shock in visual art and media, analyzing shock and transgression's role as a tool of provocation, while questioning issues of efficacy related to repetition, desensitization, and cooption. Beginning with an understanding of how contemporary art practices, theories, and debates have been informed, shaped, and made possible by the historical Avant-Garde, we will review the transformation of shock as a means to subvert and challenge bourgeois values and public complacency into a potentially anachronistic tactic that is often employed in advertising and commercial culture. Covering topics from Dada to the Vienna Actionists, the NEA Four to Pussy Riot, course readings, discussions and screenings will provide a historical context as we define key issues and question the point when provocation no longer provokes.

*Satisfies Art History Elective*

*Satisfies Critical Studies Elective*

**HTCA-320-1 Dance History: 1960s to Present**  
**Tania Hammidi**

**Prerequisite:** HTCA-102 and 200-level HTCA

Dance as a fine art underwent enormous transformation in the United States in the 1960s, as civil rights movements challenged racism, sexism, and heteronormativity and waged for peace in Vietnam. Following this shift, what "counts" as dance has moved from live practice to music videos and finally dance on screen. In this course, we take a historical approach to dance to understand what was at stake in the shift from dance as a rarified art form to a daily practice "of the people" in the many mediums in which dance now is articulated. Students will gain an understanding of embodiment, changing notions of the body, sexuality, and labor, and learn how to read and interpret choreography. Prior experience in dance is not necessary—instead, come with an open mind and get ready to understand why anarchist Emma Goldman said "If I can't dance, I don't want to be a part of your revolution."

*Satisfies Art History Elective*

*Satisfies 3 units of the 6-unit Off-Campus Study Requirement*

**HTCA-390-1 Thesis Colloquium**  
**Prerequisite:** CS-300; CS-390

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

*Satisfies Requirement for BA in History and Theory of Contemporary Art*

**HTCA-398-1 Directed Study**

**Prerequisite:** Junior Standing and Instructor Permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with their faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.



## Critical Studies

### **CS-220-1 Laugh Track: Comedic Subversion and Reprehension in Modern Culture**

**Aaron Terry**

**Prerequisite: ENGL-101**

Throughout history, comedy has taken on many different guises, from joyful celebration to ridicule and frustration, and changed the way we regard race, sexuality, law, society, and history. This course will look at comedy's role in 20th century art and culture, particularly as a means of providing a visual and vocal voice of resistance to societal and cultural norms. In addition to the use of humor in art, we will explore the surrealist writings of André Breton, Jo Anna Isaak's explorations on the relations between humor, gender, and art, and Simon Crichtley's analysis of the importance of humor. We will laugh and argue the vulgar, trenchant effects of Richard Pryor and Lenny Bruce to expose American racism and politricks and the visual approaches of artists such as Barbara Kruger, Paul McCarthy, Martin Kippenberger, William L. Pope, the Guerrilla Girls, and Sadow Burke's use of comedy in art to break down barriers of taste, consumerism, the establishment and the questioning of authority.

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

### **CS-300 Critical Theory A**

**Laura Fantone (CS-300-1)**

**Clark Buckner (CS-300-2)**

**Dale Carrico (CS-300-3)**

**Robin Balliger (CS-300-4)**

**Prerequisite: HUMN-200; HUMN-201**

CS-300 (Critical Theory A) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

*Satisfies Critical Theory A Requirement*

### **CS-301-1 Critical Theory B: Excessive Excrements: Afterlives of Performance**

**Sampada Aranke**

**Prerequisite: CS-300**

How do trash, bodily waste, and corpses embody institutional excess? 'Excess' marks that which overflows with meaning—an anxious classification that usually comes to represent marginalized bodies. Queer and feminist practitioners and practitioners of color primarily intervene in the institutionalization of difference by alerting us to the productive capacity of bodily excess. This course critically examines a contemporary history and performance-objects through so-called 'excrements' of advanced capitalism. We think through how practitioners stage excess in three primary institutional spaces: the gallery, the university, and the prison. The art-objects and theoretical concerns of this class foreground questions of difference (race, class, gender, sexuality) and the political ramifications that occur when institutionalization attempts to contain deviant practice. Our study centralizes around several practitioners, including Adrian Piper, Bobby Sands, Guillermo Gomez-Peña, and Tina Takemoto. We will read many contemporary performance and critical race studies scholars, including Patrick Anderson, Fred Moten, Diana Taylor, Tavia Nyong'o, and Daphne Brooks.

*Satisfies Critical Theory B Requirement*

*Satisfies Studies in Global Cultures Requirement*

### **CS-301-2 Critical Theory B: Radical and Revolutionary Theory**

**Francesca Manning**

**Prerequisite: CS-300**

In this course we will look deeply at key texts from radical and revolutionary movements over the last century and up to the present day. We will look at theories *of* revolution (how it will happen, how it should happen) and theories *for* revolution (critical analysis of the world as we know it that helps develop more eviscerating tools of revolt). Topics include: Black feminist analysis of revolutionary theory and praxis; French cinema geeks who became Maoist militants; Fanon's theory of the revolution of the colonized; Marx's critique of capitalism; explorations of gendered violence in revolution; and critiques of heterosexism and cissexism that demand a rethinking of gender and sex post-revolution. We will work through texts and films with our eye toward developing a rigorous understanding of the underlying structures and processes that form this world, and toward understanding approaches and tactics toward revolution and revolt as they have appeared across the world, from Algeria, to Germany, to Vietnam, to Oaxaca, to Palestine, to Cairo, to Oakland.

*Satisfies Critical Theory B Requirement*

*Satisfies Urban Studies Elective*

*Satisfies Studies in Global Cultures Requirement*



### **CS-390-1 Interdisciplinary Research Colloquium**

**Tania Hammidi**

**Prerequisite:** HUMN-200; HUMN-201

In this course, students will become familiar with a range of investigative and research methodologies (interviews, observation, participation, archives, etc.) and approaches to presentation (public interventions, exhibitions, performances, photography, video, etc.). The course is open to BA and BFA students, who are encouraged to work within their emphasis area. Importantly, students will look at a wide range of issues: What role does the researcher play in research? Who is the subject, who the object? What is the impact of research itself on the researched? What are the ethical and moral considerations of research?

*Satisfies Interdisciplinary Research Colloquium Requirement  
for History and Theory of Contemporary Art and Urban Studies  
Satisfies Critical Studies Elective*

## **English**

### **ENGL-090-1 English Language Support for Artists**

**Mary Warden**

**Prerequisite:** None

This course is designed to support non-native speakers of English in their studies at SFAL. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language, and learn how to structure and edit essays in English. Students will also study listening and speaking, with a focus on vocabulary and participation in classroom discourse and critiques at SFAL. Customized grammar and pronunciation lessons will be provided for students based on their needs.

*Required for students based on TOEFL score and the results of the Writing Placement Exam*

### **ENGL-095 Seeing and Writing: Art of the Written Word**

**Miah Jeffra (ENGL-095-1)**

**Evan Schnair (ENGL-095-2)**

**Prerequisite:** None

Pablo Picasso once said, "We all know that art is not truth. Art is a lie that makes us realize the truth." During the next 15 weeks, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others—both famous and not—readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.

*Required for students based on the results of the Writing Placement Exam*

### **ENGL-100 English Composition A: Investigation and Writing**

**Mary Warden (ENGL-100-1)**

**Elle Weatherup (ENGL-100-2)**

**Evan Schnair (ENGL-100-3)**

**TBA (ENGL-100-4)**

**TBA (ENGL-100-5)**

**TBA (ENGL-100-6)**

**Prerequisite:** None

"Research is formalized curiosity. It is poking and prying with a purpose" (Zora Neale Hurston). Research is a crucial part of our creative process. In English Composition A, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston, exploring what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts, from poems, essays, stories, and films to their own prose. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity.



Students will also look at the role of the artist in society, and consider how point of view connects with creative vision. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something.

*Satisfies English Composition A Requirement*

**ENGL-101-1 English Composition B (Nonfiction Writing):  
Conceptual Writing Practices and Textual Aesthetics**  
**Christian Nagler**

**Prerequisite: ENGL-100**

In the latter half of the 20th century, at the same time that the status of the art object's materiality was challenged in a variety of conceptual art practices, the status of "personal expression" was contested in certain literary contexts. Language, for the Oulipo group, the L=A=N=G=U=A=G=E poets, and others, could not anymore be seen as a neutral medium of representation, but instead as a politically charged, socially determined code to be cracked, manipulated, disrupted, scrambled, and reframed. In the last two decades, these two traditions have mixed and influenced each other, producing visual-textual forms and writing practices that trouble the boundaries between poetics, idea, and image. In this class we will investigate these hybrid practices, the theories that support them, and the heated debates concerning their political efficacy and aesthetic pleasure. We will look at visual works by Lawrence Weiner, Isidore Isou, Bruce Nauman, Adrian Piper, the Art and Language group, Martha Rosler, Jenny Holzer, and Anthony Disenza; and we will read works by Raymond Queneau, George Perec, Gertrude Stein, Louis Zukofsky, Charles Bernstein, Kenneth Goldsmith, Vanessa Place, Caroline Bergvall, Craig Dworkin, Johanna Drucker, Tan Lin, Rob Fitterman, Nada Gordon, and many others.

*Satisfies English Composition B Requirement*

*Satisfies Critical Studies Elective*

**ENGL-101-2 English Composition B (Nonfiction Writing):  
Go to Hell: An Underworld Travelogue**  
**Frances Richard**

**Prerequisite: ENGL-100**

From Gilgamesh, the world's oldest surviving text, to beloved children's stories, humans never stop thinking about the land of the dead. Surveying multiple genres (including film and painting), we examine visions of the underworld in Western tradition, mapping the descent or Fall as a mainspring of cultural thought about heroic quests, psychological suffering, and magical liberation. Where is hell, what do we find there, and how do we tell the tale? Authors considered include Homer, Dante, William Blake, Arthur Rimbaud, Ralph Ellison, Jean-Paul Sartre, Toni Morrison, Alice Notley, Ursula LeGuin, and Philip Pullman; we'll also watch Marcel Camus' *Black Orpheus*, Frank Capra's *It's a Wonderful Life*, and Harold Ramis' *Groundhog Day*.

*Satisfies English Composition B Requirement*

**ENGL-101-3 English Composition B (Nonfiction Writing):  
Nonfiction Graphic Novels**

**Beth Williams**

**Prerequisite: ENGL-100**

Unlike other literary forms, graphic novels require readers to simultaneously interpret two types of information—what Scott McCloud has called "received information" from the images and "perceived information" from the written words—in order to make meaning. In this course, we will explore a subgenre within the vast and expanding world of graphic novels, focusing on those texts that seek to convey reality to their readers, usually through an historical memoir format that captures a significant span of time in the given author's life. We'll read texts by Scott McCloud, Lynda Barry, Marjane Satrapi, Art Spiegelman, Harvey Pekar and Joyce Brabner, and Adriane Tomine. Additionally, we will view films for a comparative analysis of visual techniques and forms.

*Satisfies English Composition B Requirement*

*Satisfies Critical Studies Elective*

**ENGL-102-1 Continuing Practices of Writing:  
The Trickster in Art and Literature**  
**Benjamin Perez**

**Prerequisite: Transfer students; ENGL-101**

In this course students will investigate the trickster from two angles: from an interdisciplinary scholarly perspective (anthropological, folkloristic, historical, literary), and as a possible resource for contemporary creative writers and visual artists. Students will study the near-universal appearance and appeal of tricksters as well as the diversity within and between tricksters and trickster traditions. From religious (sacred) tricksters like the Coyote of North America and the Hermes of ancient Greece to secular (profane) tricksters like Brer Rabbit and Signifying Monkey; from creative writers like Ishmael Reed to historical figures like Frederick Douglass; from novels, short stories, and poems to folk tales and African American "toasts," students will immerse themselves in primary and secondary materials to answer three questions: what does it mean to be the trickster, why employ the trickster strategy, and what utility does "tricksterness" have for today's artists? Students will use Lewis Hyde's *Trickster Makes this World* as a primary text.

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, preparing them at the highest level for challenging coursework and enhancing their studio practice. While transfer students are given priority for this course, students needing to fulfill their second-semester writing ENGL-101 requirement may also elect to enroll in this course if space permits and with prior approval from the Director of the Writing Program. These students will be required to submit a writing portfolio at the end of the semester, just as they would in ENGL-101.

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*



**ENGL-102-2 Continuing Practices of Writing:  
Contemporary World Literature and the Politics of Empire**  
*Christian Nagler*

**Prerequisite:** Transfer students; ENGL-101

Literary theorist Pascale Casanova has written about a "lost trans-national dimension of literature that for two hundred years has been reduced to the political and linguistic boundaries of nations." The poets, playwrights, and fiction writers we will look at in this course allow for this dimension, in texts that render the vicissitudes of private experience—of relation and interiority and duration—at the same time as they offer critiques of imperial power and descriptions of global struggles. We will examine the tools these writers use as well as the international institutions and avenues of literary legitimation—the Nobel Prize, for example—that support, disseminate, and sometimes suppress their works. We will read works by Arundhati Roy, Edouard Glissant, Can Xue, Roberto Bolaño, Chimamanda Adichie, Mahmoud Darwish, Herta Müller, Niyi Osundare, Shahrnush Parsipur, Horacio Castellanos Moya, J.M. Coetzee, and Joshua Clover, as well as critical essays by Hardt and Negri, Gayatri Spivak, Emily Apter, and others.

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, preparing them at the highest level for challenging coursework and enhancing their studio practice. While transfer students are given priority for this course, students needing to fulfill their second-semester writing ENGL-101 requirement may also elect to enroll in this course if space permits and with prior approval from the Director of the Writing Program. These students will be required to submit a writing portfolio at the end of the semester, just as they would in ENGL-101.

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

## Humanities

**HUMN-200-1 Antiquity to the Crusades:  
Violence and Eros from the Mediterranean to Baghdad**  
*Carolyn Duffey*

**Prerequisite:** ENGL-101

This course focuses on analysis of representations of cultural encounters, specifically those interactions termed either violent, war-like, or—on the other hand—erotic, in the period from Antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and what Tamim Ansary terms "The Middle World," comprising what has been called the "Near" and "Middle East." In so doing, this course examines pressure points in the cultural, political, and literary development of early world history in this region and the legacy they have produced. Our analysis will involve comparisons of war-based epics, poetic expressions of the sensual, discussions of pedagogy and sexual orientation, and texts producing gender construction in regions from ancient Babylonia to medieval Islamic-Jewish-Christian Spain. The reverberations of these issues in contemporary world responses to the U.S.–Iraq–Afghanistan wars, as well as the "Arab Spring," will factor significantly in the course.

*Satisfies Humanities 200*

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

**HUMN-200-2 Witchcraft, Oracles, and Magic:  
Systems of Belief in the Pre-Modern World**  
*Thor Anderson*

**Prerequisite:** ENGL-101

Explorers, world travelers, missionaries, folklorists, and anthropologists have all contributed to a rich literature of world religions, and in this course we will examine a range of reports, commentaries, and analyses that will bring students to a deeper understanding of non-Western belief systems. In addition to a survey of theoretical approaches, we will examine the texts and imagery that embody worldviews very different from the monotheism of the circum-Mediterranean region. Topics of discussion will range from philosophical inquiry (the nature of belief, including ongoing debates between science and spirituality) to ethnographic case studies (possession cults, magic in media and the popular imagination, cross-cultural interpretations of dreams, shamanism, metaphors of health, and etiologies of disease). In addition to assigned readings, students will undertake case studies that are shared with the class throughout the term.

*Satisfies Humanities 200*

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*



**HUMN-200-3 Greek Drama: Practice, Theory, and Reception**

**Raymond Kania**

**Prerequisite: ENGL-101**

For this course we will read ancient Greek plays in translation so as to become familiar with the style and themes of the Athenian playwrights. Special attention will be paid to the ideological dimensions of drama in the Athenian democracy, and to thought on women and gender within the plays. We will also read texts by Plato, Aristotle, and Nietzsche to gain perspective on what drama is, how it works, and why people might like it or need it. Our readings will also include several works of modern drama that reinterpret the ancient myths.

*Satisfies Humanities 200*

*Satisfies Critical Studies Elective*

**HUMN-201-1 Zen and Minimalist Poetics**

**Takeyoshi Nishiuchi**

**Prerequisite: ENGL-101**

Zen Poetics is a poetic tradition that strives to touch silence; therein a word negotiates the danger of going to the steely point beyond which its semiotic singularity dissolves. The course investigates this peculiar language that emerges as minimal utterances in the vacancy of articulated and stable meanings, boundlessly and ceaselessly nearing the unsayable. For the investigation, we will read religious treatises by Dogen (Japanese Zen monk, 1200–1253) and haiku poems by Basho (Japanese poet, 1644–1694) in connection with the “poetry” of Martin Heidegger (German philosopher, 1889–1976) and the “theology” of Paul Celan (German poet, 1920–1970).

*Satisfies Humanities 201*

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

**HUMN-201-2 Native American Urbanization, Intertribal Resistance, and Cultural Revitalization**

**Esther Lucero**

**Prerequisite: ENGL-101**

In this course, students will examine American Indian experiences in urban settings from a historical, ethnographic, and sociological perspective. Students will specifically study the context through which assimilation policies such as the Boarding Schools System and the Urban Indian Relocation program impacted the expansion of American Indians living in urban environments. Topics including urbanism, class, community, culture, religion, and identity will be explored through close textual analysis, small group discussions, lectures, film, guest speakers, community experiences, and class exercises. Policy issues that affect socioeconomic conditions, cultural preservation, health disparities, religious freedom, gender identity, and sexuality will also be considered. The course aims to empower students to think critically about viable solutions to these problems.

*Satisfies Humanities 201*

*Satisfies Critical Studies Elective*

*Satisfies Urban Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

## Mathematics

**MATH-105-1 Systems, Networks, and Strategies**

**Lee Worden**

**Prerequisite: None**

This course will survey contemporary thinking about complex systems, networks, coexistence, and strategy through a mathematical lens. Students will then use these ideas as a framework to develop relevant math concepts such as sets, algebra, and statistics. Simultaneously, students will explore the social context of these systems and think critically about ways to use and question them. Students will gain broadly applicable math skills and resources to develop them further. The instructor will work with students to develop class projects relevant to their interests.

*Satisfies Mathematics Requirement*

*Satisfies Urban Studies Elective*

**MATH-108-1 Numbers in Music**

**Lee Worden**

**Prerequisite: None**

This course will use music to explore a range of beautiful and useful mathematical ideas, and use math to investigate ways of appreciating and making music. Musical topics will include scales, harmonics, instrument design, rhythm, temperament and tuning, microtones, compositional structure, and chance operations. On the math side, topics will include ratios, geometric progressions, symmetries, modular arithmetic, randomness, and concepts involved in digital music and sound.

*Satisfies Mathematics Requirement*

**MATH-110-1 Computer Logic**

**Nick Lally**

**Prerequisite: None**

This course will explore fundamental concepts of logic that form the building blocks of computing. Students will learn the basics of computer programming in the open source language “Processing” and apply these concepts to solving logic problems. Through programming exercises, close analysis of existing code, short readings, and writing, we will attempt to demystify contemporary computing and better understand how computers work. As computers become ubiquitous in our everyday lives and artists increasingly use software in their practices, understanding how computers employ logic and mathematics will help us better understand the world in which we live. No programming experience is required for this course.

*Satisfies Mathematics Requirement*



## Science

### **SCIE-108-1 Systems of Investigation: Energy**

**Meredith Tromble**

**Prerequisite: None**

"Energy" is a topic of scientific research, a cultural construct, and the focus of intense socio-political debate. We will investigate the overarching concept of "energy," which unifies diverse physical phenomena such as work, heat, and radiation, through readings, discussions, and experiments. The word "energy" can be traced, in its modern sense, only to the mid-1800s, so "energy" and its laws, "thermodynamics," are modern ways of thinking about activity, exchange, and transformation in the substance of the world; we will consider how the concept shapes our culture in addition to building an understanding of basic scientific ideas. The work of artists such as Marina Abramovic, Joseph Beuys, and Robert Smithson and scholars such as Peter Galison and Linda Dalrymple Henderson will contribute to our exploration of topics such as entropy, force, metabolism, and respiration.

*Satisfies Science Requirement*

### **SCIE-109-1 Meat: Predator Economies**

**Nik Bertulis**

**Prerequisite: None**

In ecology, large predators are keystone species and regulators of an ecosystem's food web. California's dynamic relationship to large carnivores includes the extinction of the grizzly bear, extirpation of the jaguar, return of the gray wolf, and the ongoing struggles of the mountain lion, coyote, and great white shark. This course investigates "predators" through diverse lenses, including urban-rural perspectives, management techniques of wildlife biology, countries granting legal rights to animals, ethical carnivory, and the food web effects of predators on land, ocean, and economic health.

*Satisfies Science Requirement*

*Satisfies Urban Studies Elective*

## Social Science

### **SOCS-105-1 Auditory Cultures: Music, Sound, and Space in Transnational Contexts**

**Robin Balliger**

**Prerequisite: None**

This course investigates the cultural politics of music and sound in diverse contexts, including the ways in which sound produces spatial meaning and participates in shaping identities. Some theorists argue that music and all noises emitted in society are stakes in relations of power; music, sound, and noise are meaningful texts that act on bodies and function as a performative strategy of social organization that may reinforce dominant ideologies or represent emergent ways of being. Music/sound participates in gender and race formation, and music consumption patterns suggest new cultural geographies facilitated by particular media structures and circulation. At the same time, music/sound have become increasingly utilized in commercial/environmental design, and soundtracks are critical for producing emotion in film and advertising. This course will explore the burgeoning scholarly interest in auditory cultures through a multi-disciplinary and transnational approach to the topic. We will study foundational texts on music/sound, but the primary focus will be current literatures and practices.

*Satisfies Social Science Requirement*

*Satisfies Critical Studies Elective*

*Satisfies Urban Studies Elective*

*Satisfies Studies in Global Cultures Requirement*



## Urban Studies

### **US-104-1 Public Domain: Art of the City**

**Terri Cohn**

**Prerequisite: None**

This course considers the identity of places through their public art-works, with San Francisco as a primary forum of investigation. Using urban modes of transportation—buses, BART, Muni, and walking—we will travel to various neighborhoods and civic locations to experience murals, public art, and artist-designed stairways, and to consider how these projects have influenced neighborhood identities and how communities impact publicly sited art. The course also considers temporary installations like the Mission Wheatpaste Wall; ephemeral installations in permanent mural projects such as Clarion Alley; the Tenderloin National Forest; and mobile projects including food trucks. In-class sessions will focus on the global context for this work, and critiques of images and writings that students will do while exploring the art of the city, and the city as art.

*Satisfies Urban Studies Elective*

*Satisfies Critical Studies Elective*

*Satisfies Studies in Global Cultures Requirement*

### **US-296-1 City as Studio Practicum**

**Amy Berk**

**Prerequisite: ENGL-101**

In City as Studio Practicum, we link theory and practice by examining and participating in projects working with professional artists and youth or other populations. Students select from projects in SFAL's City Studio program or other similar programs that partner with Bay Area community centers and arts organizations using urban sites in both San Francisco and the East Bay as a laboratory for research, practice, education, and social interaction. Students will collaborate with and educate youth or other populations in a variety of media, and together they will learn to develop and implement individual and collaborative projects. Practicum students also participate in class discussions investigating art education theory and current pedagogical practices in primary, secondary, and university settings, as well as taking an active role in teaching and mentoring the community in their chosen outside project.

*Satisfies City Studio Practicum Requirement*

*Satisfies Studies in Global Cultures Requirement*

*Satisfies 3 units of the 6-unit Off-Campus Study Requirement*

### **US-390-1 Thesis Colloquium**

**TBA**

**Prerequisite: CS-300, CS-390**

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that culminates in the presentation of a thesis. Undergraduate theses may take a variety of forms, from a critical essay to exhibition catalogue, website, or collaborative project. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

*Satisfies Thesis Colloquium Requirement for BA in Urban Studies*



## UNDERGRADUATE COURSES

# School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA degree and a Studio Elective for the BFA degree.

All courses are offered for 3 units unless otherwise specified.

## Contemporary Practice

### CP-100 Contemporary Practice

**JD Beltran (CP-100-1)**

**Richard Berger (CP-100-2)**

**Amy Berk (CP-100-3)**

**Elizabeth Bernstein (CP-100-4)**

**Whitney Lynn (CP-100-5)**

**Ian McDonald (CP-100-6)**

**Caitlin Mitchell-Dayton (CP-100-7)**

**TBA (CP-100-8)**

#### **Prerequisite: None**

Active engagement in *Contemporary Practice* allows first year students to strengthen their creative voices through personal projects and collaboration with their peers. The course emphasizes hands-on experience both in and out of the studio within a culture of research, creativity, and communication, and deepens the first year students' relationships with and understanding of the profound investigations that produce knowledge and culture.

Vital components of *Contemporary Practice*—ones that facilitate and support the first year students' understanding of their place at SFAI and in the Bay Area art landscape—are studio exercises and field trips to museums, galleries, artists' studios, public art sites, and other urban sites. Co-curricular initiatives such as workshops, public lectures, and exhibition openings help to facilitate and support the first year students' ongoing engagement with the SFAI community and Bay Area cultural resources.

*Satisfies Contemporary Practice Requirement*

**JD Beltran's** work in film, painting, photography, and text bridges the narrative and abstract while investigating the manner in which materials convey stories. She was recently named as President of the San Francisco Arts Commission.

**Richard Berger** has taught at SFAI since 1971. Over those years, he has used most of the traditional materials and methods associated with sculpture and has recently integrated kinetics and video into that work.

**Amy Berk** uses aspects of arte povera, minimalism, and pop in her paintings, sculptures, videos, and installations to explore issues ranging from feminism to the sublime. She also collaborates with groups such as Together We Can Defeat Capitalism (TWCDC) and stretcher.org, a site for art and culture.

**Elizabeth Bernstein** is a photographer whose work examines the visual language of our daily lives, and how it communicates our complex emotional and psychological landscape. In addition she is the founder of Royal NoneSuch gallery, an alternative project space located in Oakland.



## Design and Technology

**Whitney Lynn** implements elements of sculpture, photo, video, and performance to create projects that investigate boundaries: how they are constructed, the divisions they represent, and relationships of containment and control. Recent exhibition venues include SFMOMA, the Wattis Institute for Contemporary Arts, Catharine Clark Gallery, Steven Wolf Fine Arts, Patricia Sweetow Gallery, and the Corcoran Gallery of Art.

**Ian McDonald** is a sculptor who addresses the relationships and mechanics between cultural characteristics and design and craft characteristics. Playing with issues of usability, durability, and worth, his sculptural projects address cultural attitudes, the ubiquity of everyday objects, and an overall attraction to everyday goods.

**Caitlin Mitchell-Dayton's** large-scale paintings hew closely to the formal parameters of traditional portraiture, informed by tropes drawn from comic books, illustration, and fashion advertising. Her work has been exhibited at SFMOMA, the de Young Museum, Yerba Buena Center for the Arts, John Berggruen Gallery, and Gallery Paule Anglim in San Francisco, Lizabeth Oliveria and Rosamund Felsen galleries in Los Angeles, and The Drawing Center in New York.

### **DT-101-1 Digital Literacy: Interactivity**

**Andrew Benson**

**Prerequisite: None**

In recent years, digital interaction has become an important part of our daily lives and increasingly plays a role in the creation of contemporary art. The language of interaction and interface has become a site of meaning and communication of intent as artists develop complete experiences that are responsive to their audiences. This course introduces the concepts, tools, and workflows involved in creating interactive works. After a brief introduction to authoring tools like MaxMSP/Jitter and some browser-based tools, students will learn the necessary skills to begin creating interactive media projects. With a focus on practical exploration, students will learn to create the sounds, videos, animations, and images needed for an interactive work. These assets will be created via exercises in Adobe Creative Suite, Quicktime, Final Cut, and Audacity. Through the use of simple electronics and sensors, students will learn to translate physical gestures and environmental data into responsive experiences, and explore interfaces outside of generic computer devices. The course will introduce the language of game design, social practices, user experience, and interaction design as frameworks for discussing and planning work that involves audience participation. Further, each element of this process will be investigated for potential meanings, sites of experimentation, and as part of a digital materiality.

*Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective*

### **DT-105-1 / SC-105-1 Structural Drawing/ Design Visualization**

**Joshua Keller**

**Prerequisite: None**

Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of materials and methods—structural drawing, sketching, drafting, models, and experimental strategies—to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored. The work of artists such as Leonardo da Vinci, Mathew Barney, Sol Lewitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.

*Satisfies Design and Technology Distribution Requirement for Designed Objects*

*Satisfies Drawing Requirement for Sculpture*



**DT-106-1 Introduction to Gaming and Play  
Beyond the Mainstream**

**Michella Rivera Gravage**

**Prerequisite: None**

Play can be a productive, political, and radical act. Games are the framework in which players are asked to take action and engage in a constructed world. Yet the specifics and greater meaning of that world start in the hands of the game designer. This course goes beyond the mainstream gaming world and specifically looks at games as artworks, political arguments, and tools for social change. We will look at games such as *The Cat and the Coup*, *Lesbian Spider-Queens from Mars*, *Garbage Dreams*, *Hey Baby Game*, and many other persuasive games that push the boundaries of their subjects and the form itself. After examining the fundamentals of game design, students will put theory into practice by building game prototypes of different fidelities, creating both analog and digital games. Tools for game-making include Twine, Processing, Gamemaker, and GameSalad. *Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Communications Design Requirement or Design and Technology Elective*

**DT-107-1 Introduction to Digital Experiences Through  
Traditional Materials and Models (Analog Prototyping)**

**Jody Medich**

**Prerequisite: None**

Technology has finally achieved the ability to understand human communication—voice, touch, gesture, focus, and even emotion. These new types of technology mean we can teach computers how to speak human—to understand and respond to how we embody and relate to the world around us—rather than teaching humans to manipulate computer interface. These emergent technologies open up opportunities to weave tech magic into any object or space without the need for screens, buttons, or knobs. So how do we create digital experiences that evolve beyond existing paradigms into something better? Students in this course will look at the ways humans actually inhabit and make sense of the world around them in order to craft “real world” technology. Informed by the process used to invent Google Glass and Microsoft Kinect, students will explore and experiment with traditional materials (analog prototypes) to determine what technologies are needed and how they should be combined to create enhanced human experiences. Students may work in variety of traditional disciplines and materials to build prototypical objects that anticipate our digital futures through the development of real human-centered needs that are embodied within their projects.

*Satisfies Design and Technology Designed Objects Distribution Requirement or Design and Technology Elective*

**DT-111-1 Introduction to Electronics and Microcontrollers**  
**Michael Shiloh**

**Prerequisite: None**

As artists and designers increasingly use technology in their projects, an understanding of electronics and microcontrollers is important. In particular, the Arduino environment has made it easy for non-engineers to understand and program microcontrollers. This class covers the fundamentals and focuses on practical techniques. This class will cover basic electrical and electronic theory, transistors, analog and digital electronics, electromechanics, microcontrollers (Arduino) (including microcontroller programming), high current and high voltage isolation, sensors, switches, component selection, schematics, and construction techniques. The course will culminate with each student building an individual guided project, which will span a range of interdisciplinary mediums and materials.

*Satisfies Design and Technology Designed Objects Distribution or Design and Technology Media Techniques Distribution or Design and Technology Elective*

*Satisfies Sculpture Elective*

**DT-113-1 Conceptual Design and Practice: Photoshop,  
Illustrator, and InDesign**

**JD Beltran**

**Prerequisite: None**

This course provides both a practical and conceptual introduction to two-dimensional design practices through the study of basic design elements as actualized in various media. Design principles will be investigated through the materiality of physical media (print, photography), as well as the digital media of computer, web, and mobile interfaces. Students will explore foundational design principles as well as conceptual design strategies through a series of weekly studio and take-home assignments. This course also will get students deep into three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. A thorough knowledge of the potential of Photoshop is mandatory for anyone interested in producing visual imagery or graphics regardless of the medium: art, photography, interactive design, or animation. Students will focus on three important aspects of Photoshop: importing high-resolution data from a digital camera or scanner, correcting images, and creating and modifying images. Illustrator is a vector-based drawing program with advanced typography tools, and an essential tool for expressing and formatting one's ideas in graphic design. Students will focus on three key aspects of Illustrator: layout, typography, and drawing. InDesign is an easy-to-use electronic publishing and page layout application, which is the industry standard in print publishing. It allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. Students will learn the process of setting up a publication through working with type, artwork, styles, and layout. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and design presentations. *Satisfies Design and Technology Conceptual Design and Practice Requirement or Design and Technology Elective*  
*Satisfies Printmaking Elective*



**DT-211-1 Rethinking the "Artist": The Case for Collaborative Practices**

**Paul Klein**

**Prerequisite:** DT-101 or DT-113 or NG-101 or PH-101

Due to the need to know multiple skills in the complex world of artistic production, collaborative and collective art and design practice is now essential. Despite this, artistic collaboration raises crucial questions about the nature of authorship, authenticity, and artists' relationships to their works, audiences, and each other. Common to most collaborative practices is an implicit critique of the artist as a figure that stands outside of society engaged in an internal singular dialogue. While a number of collaborations express a reaction against political and cultural regimes, other artists pursue collaborative work simply for the success of the project and its social ramifications. Students in this course will develop collaborative projects with multidisciplinary teams from within the class and with other current SFAI students, alumni, and global partners. From examples of local, national, and international art projects such as Fastwurms, General Idea, Art and Language, Tim Rollins + K.O.S, Droog Design, and many others, students will analyze the intentions, strategies, social processes, and results of successful collaborative/collective art and design creation.

*Satisfies Collaborative Practice in Art, Design, and Technology Requirement*

*Satisfies Critical Studies Elective*

*Satisfies 3 units of the 6-unit Off Campus Study Requirement*

**DT-220-1 Sonic City Sound Lab: Sound, Bodies, and the City**

**Laetitia Sonami**

**Prerequisite:** DT-101 or FM-101 or NG-101

This studio course examines the fundamental material connections between the study of sound and the study of cities by using urban sound infrastructures as sources for sonic projects. Using San Francisco as a sound laboratory, students will understand the city as more than a visual entity, and the urban dweller as more than a spectator, by recasting the visibility of the city with sound at its center. In the urban context, this course explores the sonic manifestation of the city's social, architectural, and historical makeup within the larger discourses and histories of sound, design, and urbanism. We will address how sounds affect the way people engage and perceive public space, how cities define and address sonic nuisances, and whether a city can be identified by its sounds. Students will explore strategies for creating sonic maps by engaging in sound walks, identifying sonic places of relevance, and collecting interviews and stories. Students will learn field recording techniques, editing, and mixing. Final works will be presented as both a physical installation and digital platform.

*Satisfies Design and Technology Media Techniques Distribution or Design and Technology Communications Design Distribution or Design and Technology Elective*

*Satisfies Urban Studies Elective*

**DT-220-2 Public Impact: Creating Large-Scale Digital Media Projects**

**Benjamin Wood**

**Prerequisite:** DT-101 or FM-101 or NG-101

Creative practitioners increasingly use online tools and media to produce large-scale, interactive projects that broadly impact society. In this course, students will investigate how art, design, and technology can transform political and social conditions, and create innovative public videos and installations that spur civic agency and participatory action in crucial ways. Students will learn processes, strategies, and tactics for developing large-scale digital projects, from defining project identity and cultural context, to developing and managing complex digital assets such as video, animation, and photography. Hands-on production, editing, and authoring techniques—using tools such as Adobe Premiere Pro, HTML, CSS, Adobe Flash, and Dreamweaver—will be contextualized by artist case studies exposing students to both independent and mass media makers, such as civic and community groups in the Lower Polk neighborhood, grassroots organizations, and nonprofits such as the Internet Archive and Code for America. The course will culminate in a public presentation of students' works.

*Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective*

**DT-380-1 Undergraduate Tutorial**

**Paul Klein**

**Prerequisite:** Junior Standing (60 Units)

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Design and Technology Elective*



## Drawing

### **DR-120 Drawing I and II**

**Bruce McGaw (DR-120-1)**

**Jeremy Morgan (DR-120-2)**

**Dewey Crumpler (DR-120-3)**

**Caitlin Mitchell Dayton (DR-120-4)**

**Prerequisite: None**

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

*Satisfies Drawing I Requirement*

### **DR-200 Drawing II and III**

**Luke Butler (DR-200-1)**

**Fred Martin (DR-200-2)**

**Prerequisite: DR-120**

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to its interdisciplinary position within all artistic approaches. Expanding their knowledge of both traditional and nontraditional drawing media and surfaces, students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project.

*Satisfies Drawing Elective*

### **DR-202-1 Anatomy**

**Brett Reichman**

**Prerequisite: DR-120**

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. Students will develop an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration of the history of anatomical drawing and its relationship to image and text. Off-site sessions will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural-construct point of view, addressing societal and identity viewpoints.

*Satisfies Drawing Elective*

### **DR-205-1 Illustration**

**Hugh D'Andrade**

**Prerequisite: DR-120**

This course will explore the visual forms and techniques that can translate information into succinct and descriptive representations. Emphasis will be placed on the synthesis of traditional graphic techniques with digital-imaging media, and how each can complement the other in the larger project of conveying understandable references to the visible world. Students will explore the techniques of descriptive and indicative representation and will become acquainted with the professional contexts and demands that pertain to the practice of commercial illustration.

*Satisfies Drawing Elective*

*Satisfies Design and Technology Elective*

### **DR-220-1 Life Drawing: Portraiture and Color**

**Taravat Talespasand**

**Prerequisite: DR-120**

Drawing plays a vital and primary role in the life of an artist. In *Life Drawing*, students engage in rigorous observational drawing of natural and man-made forms towards the human figure. Students will work from male and female models, both nude and costumed, in quick gestural sketches as well as extended studies to describe the whole figure, details of the figure, and the figure and space as compositional elements. Drawing is broadly diverse in technique, medium, size, scale, and imagery, and students will be encouraged to explore a range of drawing materials, many involving color, and to work in sizes from miniature to monumental. Beyond the realms of aesthetics and theory, students will discover how drawing is also a language of the life around us, communicating information, telling stories, creating scenarios, and conjuring newly imagined worlds.

*Satisfies Drawing Elective*



## Film

### **FM-101 Introduction to Film**

**Kerry Laitala (FM-101-1)**

**Kent Long (FM-101-2)**

**Prerequisite: None**

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of the basics of film language and grammar. We will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. We will also strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. Students will work in 16mm, Super 8 format, and hybrid formats merging analog and digital technologies. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement as motion or as change. Students working in a narrative genre will write a short treatment and script of their final short film project. Students taking this course are strongly encouraged to take *Technical Fundamentals of Filmmaking* (FM-102-1) either concurrently or within one semester of taking this course.

*Satisfies Introduction to Film Requirement*

### **FM-102-1 Technical Fundamentals of Filmmaking**

**Jeff Rosenstock**

**Prerequisite: None**

These weekly film production workshops supplement *Introduction to Film* (FM-101) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. Students—particularly Film majors—are encouraged to co-enroll in FM-101 and FM-102.

*Satisfies Film Elective*

### **FM-204-1 Digital Cinema I**

**Phoebe Tooke**

**Prerequisite: FM-101**

This course introduces students to practical skills and conceptual issues connected with using digital tools and techniques for filmmaking and cinema practice. In addition to learning fundamental principles of digital cinematography—imaging, non-linear editing with Final Cut Pro, digital audio, and the mixing of analog and digital formats—students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture/demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete short exercises assigned throughout the term, as well as a final project incorporating tools covered in the course.

*Satisfies Film Elective*

### **FM-208-1 Electro-Graphic Sinema**

**Mike Kuchar**

**Prerequisite: FM-101**

Electro-Graphic Sinema is an opportunity to learn the basics of film production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects, and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the late George Kuchar's legendary *AC/DC Psycho-tronic Teleplays* course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

*Satisfies Film Elective*

### **FM-210-1 Cinematography and Narrative Light**

**Hiro Narita**

**Prerequisite: FM-101**

This course will explore cinematography emphasizing the dramatic and narrative potentials of light. It will train students to see in original ways and instruct them to use simple techniques in storytelling in order to create drama while also emphasizing often-unseen themes within the structure of a script. Cinematography is an interpretative process, which culminates in the authorship of an original work rather than the simple recording of a physical event, as cinematography involves such technical concerns as camera, lens, camera angle, distance, and movement. Digital techniques as well as traditional methods of cinematographic storytelling will be discussed. Classic and contemporary works notable for their cinematography will be screened and discussed, including *Apocalypse Now*, *Rashomon*, *In the Mood for Love*, and others.

*Satisfies Film Elective*

*Satisfies Critical Studies Elective*



**FM-220-1 Expanded Cinema and Optical Anomalies Explored**

**Kerry Laitala**

**Prerequisite: FM-101 or FM-102**

This *Expanded Cinema* course will explore ways to ignite moving and still images using gestural interventions during the production of the image and within the space between the projector and the screen. We will find ways to manipulate the time/space continuum to re-work images in real time, so that every performance yields a different experience for both the maker and the audience. Students will also develop a comprehensive understanding of the intricacies involved with the use of the following devices and techniques: optical printer, hand processing, Cinegramming (creating shadowgraphic traces directly on film), and collage soundtracks. We will also explore ways to transform the soundtrack using guitar pedals and other devices that will be re-purposed and hot-rodged. A series of group projects plus individual projects will be balanced with screenings, readings, and discussion to invigorate and elicit the fluids of the imagination. All machines/devices and techniques will be merged to harness that which evades sight.

*Satisfies Film Elective*

**FM-220-2 Documentary Production**

**Jennifer Kroot**

**Prerequisite: FM-204**

This hands-on production course is designed to convey a variety of documentary filmmaking styles in experimental and narrative forms. The course will address all aspects of creating independent documentaries from conception to completion. Students will examine, explore, and produce documentaries based on both mainstream and fringe styles, including cinema verité, journalistic, archival, personal diary, and documentary portraiture. Topics include how to research existing footage and information, creating a funding portfolio, pre-production preparation, the production and time frames for shooting, post-production challenges, traditional and experimental means of distribution, and festival strategies. We will screen, discuss, and study a number of documentaries including *Paris is Burning*; *Grey Gardens*; *Burden of Dreams*; *Sherman's March*; George Kuchar's *Weather and Video Diaries*; *Human Remains*, *Tribulation 99: Alien Anomalies Under America*; *The Fog of War*; *Polanski: Wanted and Desired*; *This Film is Not Yet Rated*; *The Cockettes*; and *It Came From Kuchar*. Guests will include local, award-winning documentary filmmakers including Bill Weber and David Weisman (*The Cockettes* and *We Were Here*). Reading assignments will include articles about documentary filmmaking and interviews with documentary filmmakers.

*Satisfies Film Elective*

**FM-240-1 Experimental Film History**

**Gregory Youmans**

**Prerequisite: HTCA-101**

This course explores the history and practices of experimental film, video, and new media. Throughout the term, we will engage with the specificities of medium, technique, genre, and artistic movement. In a loose sense, we will move chronologically through the history of experimental motion pictures, but each week we will also aim to connect our historical investigations forward to contemporary practices, especially to those of the digital age. Course content includes surrealism, visual music, painting on celluloid, found footage, structural film, Super 8, experimental film collectives and microcinemas, analog and digital video narcissism, queer experimental practices, intercultural cinema, haptic cinema, machinima, datamoshing, and soft cinema.

*Satisfies History of Film Requirement*

*Satisfies Film Elective*

**FM-306-1 Techniques of the Observer**

**TBA**

**Prerequisite: FM-224; FM-240**

This course will examine and investigate the ways that our fundamental notions of vision and perception have changed over time. Starting with the camera obscura, stereoscopy, and the world of philosophical toys and leading to virtual worlds of contemporary art and culture, we will explore this vital and ever-changing historical trajectory. In recent time, a shift in our perception has been disassembled through computer-based technology. Spatial and temporal realms are challenging our views about how space is constructed. This course will wield analog and digital tools in the construction of optical devices and/or installations. Students will comprehend flicker fusion, apparent motion, and other modes for describing internal processes of perception. This advanced course encourages independent and individualistic styles, structures, and techniques and a strong conceptual framework as each student will create, present, and contextualize the lineage of the works relating to different image-making epochs. Texts by Jonathan Crary, Laurent Mannoni, Maurice Merleau-Ponty, Paul Virilio, Roland Barthes, David Hubel, and Oliver Sacks will serve as a springboard for analysis and inspiration.

*Satisfies Advanced Film Requirement*

**FM-380-1 Undergraduate Tutorial**

**Jay Rosenblatt**

**Prerequisite: Junior Standing (60 units)**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Film Elective*



## Interdisciplinary

### **IN-114-1 Collage**

**Carlos Villa**

**Prerequisite: None**

This course will combine painting processes with the use of found and/or fabricated materials to explore various ways of making mixed-media works in two and three dimensions. Specific topics of inquiry will include an examination of adhesives and other methods of attachment in relation to the surface particularities of materials, and the safe use of non-conventional painting techniques. Special emphasis will be placed on understanding how the spontaneous juxtaposition of iconography and surfaces can create unique aesthetic opportunities, especially with the use of recycled materials. Some painting experience is helpful.

*Satisfies Drawing Elective*

*Satisfies Painting Elective*

### **IN-390 Senior Review Seminar**

**Reagan Louie (IN-390-1)**

**Jill Miller (IN-390-2)**

**Prerequisite: Senior Standing**

This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

*Satisfies Senior Review Requirement for BFA*

### **IN-391-1 Honors Interdisciplinary Studio**

**Prerequisite: Senior Standing**

The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Students must submit a completed Honors Interdisciplinary Studio contract (with faculty signature) and a portfolio of work and/or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive an individual studio workspace. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students must register for three units.

### **IN-393-1 AICAD Mobility Program**

**15 Units**

**Prerequisite: Junior standing; HTCA-101, HUMN-200, HUMN-201; 3.0 minimum GPA; 24 units completed at SFAI**

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD) to offer undergraduate students the opportunity to participate in a one-semester exchange with a participating AICAD school in the U.S. or Canada. While participating in the AICAD Mobility Program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier. For more information, please visit <http://www.sfai.edu/aicad-exchange>.

*Satisfies 6-unit Off-campus Study Requirement*

### **IN-395-1 Study Abroad**

**Prerequisite: Junior standing; HTCA-101, HUMN-200, HUMN-201; 3.0 minimum GPA; 24 units completed at SFAI**

SFAI partners with internationally renowned art schools around the world to offer exciting and enriching study abroad programs to undergraduates. While participating in an SFAI-sponsored Study Abroad program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier. For more information, please visit <http://www.sfai.edu/study-abroad>.

*Satisfies 6-unit Off-Campus Study Requirement*

### **IN-396-1 Internship**

**Sarah Ewick**

**Prerequisite: Junior Standing (60 units)**

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and perform a minimum of 90 hours of work with the host organization (approximately 6 hours per week). Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, nonprofit status, governance, cultural policy and support for the arts, current issues in the arts, and resources for visual artists.

*Satisfies 3 units of the 6-unit Off-Campus Study Requirement*



## New Genres

### **IN-397-1 BFA Graduate Exhibition**

**Prerequisite: Senior Standing**

**0 units**

All graduating students must register for the spring BFA Graduate Exhibition and pay a BFA Graduate Exhibition fee of \$150. No credits are awarded, but participation is required for the degree. Through the BFA Graduate Exhibition, students will situate their artwork within a cross-disciplinary context and position their educational goals and capstone review experience into a public discourse. Please note that there are mandatory BFA Graduate Exhibition meetings in the spring semester. Students who do not pass the Senior Review Seminar will not receive their BFA degree and will not participate in the BFA Graduate Exhibition.

*Satisfies BFA Graduate Exhibition Requirement*

*Students register for IN-397 in the spring semester*

### **IN-399-1 Independent Study**

**TBA**

**12-15 units**

**Prerequisite: Junior Standing; 3.5 GPA.**

**By application only.**

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the Dean of Academic Affairs and a faculty sponsor. A liberal arts component requires an additional proposal. Independent study credit shall not exceed 12 units for studio credit and shall not exceed 3 units in liberal arts. The total studio and liberal arts credit allowable for independent study is 15 units. Only one semester or one summer session of independent study shall be allowed for any student.

*Satisfies 6-unit Off-Campus Study Requirement*

### **NG-100 New Genres I**

**Keith Boadwee (NG-100-1)**

**Jenifer Wofford (NG-100-2)**

**Whitney Lynn (NG-100-3)**

**Prerequisite: None**

This course is an introduction to the conceptual methods of New Genres, which is not a medium or material-specific discipline but rather an approach to visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio course is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that provide frameworks for each student's content development, and also includes lectures and visiting artists.

*Satisfies New Genres I Requirement*

### **NG-101-1 New Genres II**

**Bob Linder**

**Prerequisite: NG-100**

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for New Genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. Students will have the opportunity to develop their work free from assignments and with a conceptual-based approach to art-making. Inclusive of all mediums and forms, tools are applied to each individual's ideas and projects.

*Satisfies New Genres II Requirement*

### **NG-110 Beginning Video**

**Chris Sollars (NG-110-1)**

**Lindsey White (NG-110-2)**

**Prerequisite: None**

This course is designed for students who wish to concentrate on and develop their work with video, be it single-channel, installation, documentary, experimental, or narrative. The course will address all aspects of production and post-production (including the Final Cut Pro Studio Suite), with low and high levels of production, style, and approach considered. Drawing from a wide range of methods and styles—documentary, performance, dramatic narrative, and experimental filmmaking—the course will assess how chosen materials and modes of documentation affect the meaning and presentation of a work, and explore effective strategies for production and dissemination from technical, methodological, and philosophical perspectives. Students enrolled in this course are expected to work both independently and collaboratively; to define their own projects; and to realize goals that they have established. Additionally, this course will provide a space to stimulate dialogue through critiques, guests, and readings/lectures around the developments and shifts occurring in contemporary art.

*Satisfies New Genres Elective*

*Satisfies 3 units of the 6-unit Off Campus Study Requirement*



**NG-204-1 Installation****Sharon Grace****Prerequisite: NG-101**

This course explores the history of installation art and urban interventions, as well as performance and time-based installation work by contemporary artists. The course will also examine fundamental strategies and tactics for producing installation artwork, and the theoretical aspects of the subject matter. The active studio component to this course consists of students learning to "adapt" and "explore" personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other components include documentation of artwork through video, photo, audio, and written formats and proposal writing for installation projects.

*Satisfies New Genres Installation Distribution Requirement**Satisfies Urban Studies Elective***NG-206-1 Photoworks: Conceptual Photography****Rebecca Goldfarb****Prerequisite: NG-101**

Photography has played a major role in the development of conceptual and performance art, and it has gone beyond just the mere document. Today, contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. This course is not aimed at addressing technical or darkroom issues or conventions of photography, but instead at the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scales, executions, and techniques, the course will challenge students to address all aspects of their decision-making process in critiques. This is a combination critique/seminar class, and will also include regular lectures on the historical developments of the role of photography in performance and conceptual art.

*Satisfies Photoworks Requirement***NG-220-1 Embodiment for Artists****Monique Jenkinson****Prerequisite: NG-101**

What does it mean to embody a complex of ideas and emotions; to investigate, craft, and develop them physically through the body's attributes and actions so that they can be presented to viewers in ways that are as complex as any other artistic medium? Using primarily physical techniques developed from a range of disciplines such as ballet, voguing, yoga, and voice training, this course will prepare students to develop their own interdisciplinary and unclassifiable performances. This is a demanding but non-competitive course, with students working at their own individual limits. The course is suitable for all levels of physical dis/abilities and experience.

*Satisfies New Genres Elective***NG-220-2 Everyone's a Comedian****Lindsey White****Prerequisite: NG-101**

The importance of humor in art often goes overlooked. Art with a humorous edge, however, can allow an approachable entry point to tackle complex subject matter. Although the language of comedy has many channels, in this course we will look at the origins of slapstick and deadpan humor. To this end, we will study a variety of artists' works, read texts from Milan Kundera to WC Fields to Joan Rivers, attend a stand-up comedy show, and experiment with hilarious studio practices. The course requires openness for experimentation in the classroom and in the studio. Artists who incorporate comedy into their artwork or need some new jokes are encouraged to apply.

*Satisfies New Genres Elective***NG-220-3 Creating Character****Joshua Grannell****Prerequisite: NG-101**

Re-invention and entertainment are the aim of this multifaceted course, which provides an opportunity for student performers and media-makers to be outrageous, hilarious, shocking, and provocative while cultivating a whole new persona in which to perform onstage and in media. Students will explore this new form of self-expression, workshopping these "alter-egos" to develop character and costuming and create improvisational performance, sketch comedy, and short films. Together, the class will then create a new Variety Show that introduces their characters to an actual audience in a multi-media event. Students will learn how to produce a live entertainment event from the ground up: they will create a theme for the show and design its marketing campaign; program its numbers, films, and sketches amongst character-based emceeing; and rehearse and workshop the event before presenting it at a show open to the public.

*Satisfies New Genres Elective*



**NG-240-1 History of Video Art: 1965-2000****Sharon Grace****Prerequisite: HTCA-101**

In the late 1960s Sony introduced the first portable video tape recording deck and camera, the Sony Portapak. The availability of affordable, portable video recording devices facilitated and shaped the development of the Performance, Installation and Conceptual Art movements, and had significant social and cultural impact. This course will trace the history of video art, from the early black and white work made by conceptual/performance artists, to feminist artists, to artist/engineers who designed and built analog synthesizer imaging systems, to the scripted productions by artists in the 1990s. This course will view and discuss the works of Nam June Paik, Vito Acconci, Martha Rosler, Dennis Oppenheim, Joan Jonas, Bill Viola, Chris Burden, and Matthew Barney, among others. Requirements include regular attendance at all class meetings, active participation in class discussions, a midterm, and a final paper either on a selected artist who worked with video, or about how affordable/portable video recording devices affected art and society in the latter half of the 20th century.

*Satisfies History of New Genres Requirement*

*Satisfies New Genres Video Distribution Requirement*

**NG-250-1 We Want the Airwaves****Tim Sullivan****Prerequisite: NG-101**

This course examines the history, future, and usage of radio as both an art medium and a tool for social change. In the studio component of the course, students will create a functioning radio station through low-power transmission and online streaming, and learn the fundamentals of recording and editing audio with digital sound programs. Students will be expected to create content for the radio show, including interviews with visiting lecturers at SFAI as well as audio-based projects. The outcomes will be used as a resource and archive online as well as on CD in the SFAI library. The course will include a weekend workshop for creating low-frequency radio transmitters by members of neighborhood public radio. Lectures and guests will cover topics such as the history of alternative radio; experimental audio, pirate radio, global talk shows, and radio novellas; radio as public intervention; audio-based contemporary art; radio as a tool for social change; journalism and media; and the future of radio and internet technology.

*Satisfies New Genres Elective*

*Satisfies Urban Studies Elective*

*Satisfies 3 units of the 6-unit Off Campus Study Requirement*

**NG-307-1 Advanced Projects****Jennifer Locke****Prerequisite: Senior Standing**

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

*Satisfies New Genres Elective*

*Satisfies 3 units of the 6-unit Off Campus Study Requirement*

**NG-380-1 Undergraduate Tutorial****Rebecca Goldfarb****Prerequisite: Junior Standing (60 units)**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies New Genres Elective*



## Painting

### **PA-120 Painting I and II**

**Jovi Schnell (PA-120-1)**

**Dewey Crumpler (PA-120-2)**

**Brad Brown (PA-120-3)**

**Carlos Villa (PA-120-4)**

**Prerequisite: None**

This course combines beginning and intermediate instruction in painting. Students will become familiar with the foundational tools and techniques of painting, and gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will demonstrate an appreciation for how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness, and learn how to begin, sustain, and complete a work of art. The specific focus of the course will depend on the instructor and will vary from semester to semester.

*Satisfies Painting I Requirement*

### **PA-200 Painting II and III**

**Jeremy Morgan (PA-200-1)**

**Pegan Brooke (PA-200-2)**

**Bruce McGaw (PA-200-3)**

**Prerequisite: PA-120**

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work, and will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

*Satisfies Painting Elective*

### **PA-207-1 Better Painting through Chemistry:**

**Tools and Techniques**

**Matt Borruso**

**Prerequisite: PA-120**

How is a mixture of crushed rocks and oils transformed into a painting? We will explore the seemingly magical process that makes this metamorphosis possible. This course examines the formal aspects of constructing a painting from the ground up and considers the application of materials as a conceptual strategy. It also encourages experimentation with paint as a substance for manipulation in tandem with more traditional methods. As a class, we will make paintings with an eye toward the unlimited possibilities that the medium holds. The powerful physicality of paint can take shape in the form of super-thin washes, layers of translucent oil glazes, or thick goopy impastos. No matter the style—whether photorealist or faux-naïve—a confident understanding of the tools of the trade will provide a solid foundation for a lifelong painting practice. Studio time will be punctuated by demonstrations on stretcher bar and panel construction, ground preparation, underpainting, mediums, paint mixing, color theory, and more. Readings will include excerpts from *What Painting Is* by James Elkins, *Dear Painter, Paint Me*, edited by Alison Gingeras, and more.

*Satisfies Painting Elective*

### **PA-211-1 Night Painting**

**Fred Martin**

**Prerequisite: PA-120**

For over five decades, the nighttime painting class has been a staple of SFAL's painting curriculum. This is because the night offers a rich set of metaphors for the undistracted solitude of the painting process as well as a momentary respite from the demands of the daytime regime, allowing students to discover the unseen things that hide in the shadows of the natural ones. Ideally, the night is a time for getting things done, so this advanced class demands that students work hard on developing an extensive body of work focused on what interests them the most. A minimum of 15 works of art—paintings, suites of drawings, studio journals—will be required to pass the course. During the last class meeting of every month, there will be a critique that examines the production of the previous four weeks.

*Satisfies Painting Elective*



**PA-220-1 Conceptual Representation****Brett Reichman****Prerequisite: DR-120; PA-120**

This advanced painting studio addresses both technical and conceptual strategies for representational painting. Critical realism will be considered in relation to an emerging neoacademicism among contemporary painters: technical facility and aesthetic strategies that formulate direct associations to the politics of everyday life (John Currin, Jenny Saville, Karel Funk, Kurt Kauper, Alexander Ross, Isabella Kirkland, Monica Majoli, etc.). The concept of realism is being redefined as nonreproductive, an interplay between the photographic image, painterly invention, and direct observation. Technically or formally speaking, realism is no longer restricted to the implicit connotation of photographic realism. Projects will address the necessity of contemporaneity in the painted image relative to identity politics, social reality, and myth; and of commentary on contemporary culture through realism, the surface of the painting, and the manner by which it is constructed. Selected readings will serve as a springboard for critical discussion and will include *Realism* by Linda Nochlin; *Strangely Familiar: Design and Everyday Life* by Andrew Blauvelt; and *Preposterous Violence: Fables of Aggression in Modern Culture* by James Twitchell. The viewing of related exhibitions in San Francisco will address the best and worst of realistic approaches in painting for debate.

*Satisfies Painting Elective**Satisfies Drawing Elective***PA-220-2 Narrative Painting****Caitlin Mitchell-Dayton****Prerequisite: PA-120**

Contemporary narrative painting proposes meaning across a broad and complex range of possibilities. Neo Rausch's surreal landscapes invite decoding but draw the line at any final interpretation. At his best, Lucien Freud can make two people in a room look like a book-length story. For a decade, Peter Doig has drawn visual fuel from a single horror movie scene. Issues of contemporary culture, fantasy, politics, celebrity, and lived experience all inform current narrative painting practices, while inextricable ties connect these works to art history. Levels of representation and stylistic range will be examined, including the use of photographic source material and discussion of the term "illustration." Readings from *Biting the Error: Writers Explore Narrative* will be used as a starting point for critical discussion.

*Satisfies Painting Elective***PA-220-3 Visualizing Culture in Contemporary Painting****Taravat Talepasand****Prerequisite: PA-200**

Throughout time, man has punctuated his existence with ritualized celebrations in honor of life, death, time, nature, love, God, and country. In the 19th century, painters employed allegory, mythology, and history to depict the events and concerns of their own time. This course considers how the concepts that constitute culture evolve through shifts in imagery—imagery that is by turns familiar, unknown, profound, and taboo. Students will investigate the ways in which cultural traditions become crossed and how that translation changes our understanding of a contemporary sensibility that engages symbolism, formal structure, personal revelation, and humor. Students will strive to invent imagery and objects inspired by those traditions but informed by a contemporary sensibility. The goal is to make art that piques the curiosity and engages the imagination through symbolism, structure, anticipation + revelation, humor, and surprise.

*Satisfies Painting Elective***PA-220-4 Painting Between Action and Idea****Liam Everett****Prerequisite: PA-200**

An introduction to the relationship between painting and process, this course will explore alternative methods of mark-making that are driven by time, movement, and the body. We will refer to the work of both historical and contemporary visual artists, musicians, choreographers, and playwrights who all rely primarily on their process and practice to generate their creative direction. Through a rigorous studio practice, regular critiques, weekly presentations, and readings we will learn to distinguish and articulate the difference between painting that is motivated by the idea and painting that is born from pure action. Readings throughout the semester will include texts and interviews by Daniel Buren, Anne Teresa De Keersmaecker, Samuel Beckett, Martha Graham, Steve Reich, Philip Guston, and Agnes Martin.

*Satisfies Painting Elective*



**PA-220-5 Knowing the Subject: Beyond Replication**  
**Zina Al-Shukri**

**Prerequisite: PA-200**

This course combines figure painting with an in-depth study of the subject based upon further investigations of psychological, sociocultural, and physical implications. Content thrives at the nexus of instability, knowledge, awareness, and questioning; all of these aspects of contemporary being can be detected in a person's face, body, and immediate surroundings. Inevitably, artists will also imbue their subjects with their own personal narratives, generating yet another layer of content and interiority. Primarily working from live models with occasional sets or engaging the use of photographs, students will develop their technical and expressive skills along with refining their intuition and "reading"—or more appropriately, "feeling"—capabilities toward the figure to explore certain parts of humanity's existing conditions. Students will be exposed to a variety of historical and contemporary figurative art and portraiture through slides, visiting artists' lectures, outings, and readings. Group critiques and discussions will happen often in order to nurture the growth and critical thinking that is most necessary to the artistic process.

*Satisfies Painting Elective*

**PA-380 Undergraduate Tutorial**

**Dewey Crumpler (PA-380-1)**

**Brad Brown (PA-380-2)**

**Taravat Talepasand (PA-380-3)**

**Jovi Schnell (PA-380-4)**

**Prerequisite: Junior Standing**

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Painting Elective*

## Photography

**PH-101 Introduction to Photography and the Darkroom**  
**Joshua Smith (PH-101-1)**

**Elizabeth Bernstein (PH-101-2)**

**Alice Shaw (PH-101-3)**

**Sean McFarland (PH-101-4)**

**Prerequisite: None**

This course is an introduction to the fundamentals of black and white photography, in which students will build a strong technical foundation and understanding of the medium. In the lab, students will get hands-on instruction in photographic equipment, materials used in processing black and white film, and traditional silver printing methods. Through lectures, critiques, and discussions, students will develop visual literacy regarding content, images, and image-making.

*Satisfies Introduction to Photography and the Darkroom Requirement*

**PH-110-1 Tools of the Medium**

**Lindsey White**

**Prerequisite: PH-101**

This course is an intensive investigation of the inherent characteristics and problems of the photographic medium, introducing students to the broad range of practices, manners, and conceptual approaches to which photography may be applied. Through assignments, students will undertake and experiment with different approaches to self-expression. Critique sessions will emphasize the evaluation of student work based on the details of an image as well as the single image within a body of work. Students will begin to see how their work fits into the continuum of photography's history.

*Satisfies Tools of the Medium Requirement*

**PH-120 Introduction to Photography as the Digital Medium**

**Thom Sempere (PH-120-1)**

**Ivan Ivannoli (PH-120-2)**

**Prerequisite: PH-101**

This course fully covers the workflow of digital photography: film and digital camera usage, placement into the computer, adjusting and finalizing the desired digital positive, and distribution of the finished image via print or electronic media. Students will practice the primary tools of Photoshop, scanning, color management and theory, proofing, and printing. The use of a digital camera, image management, and the development of a personal aesthetic will be emphasized. Areas of exploration include Photoshop, Adobe Bridge, RAW Developer, exposure, curves, and the relationship of digital photography to analog photography.

*Satisfies Digital Photography I Requirement*



**PH-217-1 Photographic Processes:  
Technology Timeline**

**Megan Riepenhoff**

**Prerequisite: PH-110, PH-120**

Photography is the artistic medium most tied to and affected by technological developments. From wet plates to Photoshop, the medium has transformed itself as a science and an art. This course will survey paramount techniques in photography through hands-on demonstrations, studio time, and relevant assignments. We will view these techniques in the context of their history, pioneers, and contemporary uses. Students will be exposed to pinhole photography, alternative processes (including cyanotype, VanDyke, Collodion, and tintype), large format 4x5, digital negatives, and studio and location lighting. After an introductory investigation into these techniques, students will produce a project of their design using one or more of the course skills. Additionally, this class will prepare students for deeper investigations into various technical courses offered at SFAL.

*Satisfies Photography Elective*

**PH-220-1 Documentary Photography: Art and Activism**  
**Darcy Padilla**

**Prerequisite: PH-101**

This course explores the potentials of creative activism, looking at how photographers have used their media knowledge and connections to ask difficult questions, provoke social and political debates, and raise awareness of important issues and problems in their local, national and international communities. Students will be introduced to a variety of photographers and filmmakers who have used artistic activism, and produce their own project to promote awareness of a social, political, or environmental issue. Topics covered in this course include finding and developing story ideas; gaining access; photographic composition; editing and sequencing; funding; and publication. Participants will receive an overview of many styles of photography practiced by artists including Peter Beard, Ai Weiwei, LaToya Ruby Frazier, Dorothea Lange, Gordon Parks, Sebastião Salgado, Donna Ferrato, Jacob Riis, Lauren Greenfield, Roger Moore, Joseph Chisholm, and Zana Briski. There will be group critiques of participants' work and valuable individual mentoring sessions with the instructor.

*Satisfies Photography Elective*

*Satisfies Critical Studies Elective*

**PH-220-2 Visual Translations**

**John Priola**

**Prerequisite: PH-110, PH-120**

This course is an examination of still life through methodology, theory, and practice. The study of historical and contemporary effects used in this genre will inform artistic practice in fabricating still life in the true sense of the term. Students will look at works by Jean-Baptiste-Siméon Chardin, Marcel Proust, Laura Letinsky, Olivia Parker, Thomas Demand, and Gregory Crewdson. The class will discuss falsification/sincerity, fiction, metafiction, truth and transformation, and the relationship between 2D and 3D form. The class will examine the 2D result from a photographic perspective and discuss what the photographic medium is doing and why. Students will develop technical skills through fundamental exercises in lighting and set-up, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings to produce work with a particular intention. Requirements for this course include strong technical skills in at least one medium. Camera/dark-room or digital photo experience is highly recommended, but students with painting, printmaking, or other expertise are also encouraged.

*Satisfies Photography Conceptual Elective or Photography Technical Elective*

**PH-220-3 Let's Get Practical: Production, Process,  
and Presentation**

**Sean McFarland**

**Prerequisite: PH-101; PH-120**

This hands-on studio course will teach advanced photographic and media techniques and develop workflow processes. Through lectures, assignments, and critiques, the class will apply theoretical and conceptual approaches to practical techniques deployed by artists. Topics covered include: advanced black and white darkroom printing and archival processing; advanced digital printing; presentational strategies such as framing, matting, and book/catalog design with a focus on image sequencing; portfolio development; exhibition design; and installation strategies. The class will also take field trips to current exhibitions, working artists' studios, fabrication facilities, and photographic service bureaus.

*Satisfies Photography Conceptual Elective or Photography Technical Elective*



**PH-221-1 Advanced Techniques for Digital Image Making**  
**Liz Steketee**

**Prerequisite:** PH-120

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web/multimedia/video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

*Satisfies Digital Photography II Requirement*

**PH-240-1 History of Photography**  
**Reagan Louie**

**Prerequisites:** HTCA-101

This course offers a survey of the history of photography from its inception in the 1830s, through Modernism and up to the present. We will look at the relationship of photography to science, documentation, art, and visual culture as a whole, and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, we will examine how varied economic, political, and technical elements have impacted the medium, and inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

*Satisfies the History of Photography Requirement*

**PH-303-1 Conversations with Contemporary Photography**  
**Linda Connor**

**Prerequisite:** PH-120, PH-240

This course will introduce students to contemporary photography in the Bay Area through the PhotoAlliance lecture series and engagement with these visiting artists in interviews and in-class conversations. In addition to regular class meetings, students will be required to attend four to five PhotoAlliance lectures during the Fall 2013 semester, held once a month on Fridays at 7:30 pm in the SFAI lecture hall. Prior to each PhotoAlliance lecture, students will explore the work and genre of each visiting artist's practice. Independent research, in-class presentations, and discussions will culminate in the collaborative development of interview questions to be used in conversation with visiting artists. Students will meet with each PhotoAlliance speaker as a group for an interview session, scheduled during class time or just before the Friday evening lecture. Along with gaining multiple perspectives on the work of visiting artists, students will have the opportunity to review their own in-progress work throughout the semester through critique.

*Satisfies History of Photography Requirement or Photography Elective*

*Satisfies Critical Studies Elective*

**PH-306-1 Art and Commerce**  
**Muffy Kibbey**

**Prerequisite:** PH-101; PH-120

*Art and Commerce* will explore the influence that commercial media has on artists and their art, and conversely, the ways that art influences the media, by deconstructing contemporary art and commercial imagery. Visits and conversations with those responsible for creating, promoting, and disseminating art and media will enhance readings and discussions. There will also be informative hands-on demonstrations of lighting, software, digital workflow, and website options, with an emphasis on the technical information that is needed in the workplace. Students will create their own work addressing the issues presented in class using these newly acquired techniques.

*Satisfies Photography Conceptual Elective or Photography Technical Elective*

**PH-311-1 Digital Printing for the Handmade Book**  
**Liz Steketee / Andy Rottner**

**Prerequisite:** PH-110, PH-221

The medium of photography has arguably used the format of the book since its inception. In this course students will use traditional bookbinding principles combined with present-day fine art digital printing skills to produce photography-based book works. By incorporating text and image in the form of a limited edition book, students can expect to optimize the intention and meaning of their artwork. Students will be required to produce a book of their work containing a minimum of 20 images, with accompanying forward and acknowledgements. Since this is an upper-division course, students should have a very complete body of work or project and be prepared to re-edit the work with an eye toward narrative, sequencing, cinematic flow, working in spreads, and sensible composition. Topics covered will include ICC profiling, monitor calibration, and printer/paper/inkset in a color-managed workflow, along with scanning, printing, proper selection of paper as it relates to book construction, basic "bench" skills in bookmaking, and bookmaking materials awareness, particularly adhesives. Macintosh computer knowledge and familiarity is recommended. Adobe Photoshop skills will be taught as they relate to photography, book page and text layout, and fine art printing skills in both black-and-white/color printing. Professionals from the field of both fine art bookmaking and photography will be brought in during the semester for discussion and to critique student work. Field trips to Bay Area businesses working at a high level on digital printing and book arts will also be incorporated as time allows.

*Satisfies Photography Technical Elective or Photography Conceptual Elective*



**PH-316-1 Creative Nonfiction Photography****Joshua Smith****Prerequisite: PH-110; PH-240**

The 1937 editors of Life magazine defined photography as a medium in which "the camera is not merely a reporter. It can also be a commentator. It can interpret as it presents." This course focuses on the photograph as a work of creative nonfiction, and on the photographer as the subjective author of an image. We will examine the work of historical and contemporary photographers to open a discussion on varying narrative approaches, and on the concepts of photographic truth and interpretation. We will read the New York Times Guidelines on Integrity as well as texts by John Szarkowski, Eugene Smith, Robert Frank, Diane Arbus, Susan Sontag, Jeff Wall, and Paul Graham. Throughout the course, students will develop self-generated projects that will be addressed in class critiques. The emphasis will be on the subjectivity and social relevance of the work produced. Students will also develop technical skills through fundamental exercises in camera systems, lens choice, and location lighting.

*Satisfies Photography Conceptual Elective**Satisfies Critical Studies Elective**Satisfies Urban Studies Elective***PH-320-1 Sacred and Profane I****Linda Connor****Prerequisites: PH-110; PH-240**

The history of art has, at its core, few themes. These have been read-dressed and reinvigorated throughout time, woven through various cultures and epochs. Sex, death, dreams, the self, the environment, and the afterworld remain enduring threads in human wonder and expression. This course (complemented by *Sacred and Profane II*, to be offered Spring 2013) brings together a wealth of imagery and ideas—visual presentations of sacred, mythic, and profane images in a cross-cultural framework. These are presented in tandem with the development of each student's personal body of work through class critiques. During the first semester, students work to develop their photographic projects, which are reviewed and discussed on a weekly basis as the work evolves. Throughout the two semesters, visual presentations cover a wide range of topics—from vastness to vanitas—and students are afforded a longer time to mature their work. This course is designed for advanced undergraduate, graduate, and post-baccalaureate students. Students are expected to show work for class critique weekly, complete assigned readings and written responses, and complete visual research based on their interests. It is highly recommended, and to their benefit, that students who complete this course enroll in *Sacred and Profane II* in the following semester.

*Satisfies Photography Conceptual Elective**Satisfies Studies in Global Cultures Requirement***PH-380-1 Undergraduate Tutorial****Reagan Louie****Prerequisite: Junior Standing (60 units)**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Photography Elective***PH-381-1 Special Projects****Henry Wessel****Prerequisites: PH-110; PH-240**

Each student, in concert with the instructor, will design and implement a research project that is conceptually and perceptually relevant to their own process of art-making. In addition to a bi-weekly presentation of work from their own processes, students will be required to give a coherent and finalized presentation of their research findings in a form that is appropriate to the nature of the research (e.g., PowerPoint, DVD, research paper, etc.).

*Satisfies Photography Technical or Conceptual Elective*



## Printmaking

### **PR-104-1 Lithography I**

**James Claussen**

**Prerequisite: None**

This course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. Emphases include direct drawing, the use of the photocopy, techniques of multicolor printing, and how different inks and paper affect an image. Demonstrations and discussions will cover general studio procedures with a strong emphasis on safety, as well as the tools, materials, and chemistry of lithography. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. One-to-one critiques and discussion are scheduled as appropriate.

*Satisfies Beginning Printmaking Requirement*

### **PR-106-1 Artist's Books: Structure and Ideas**

**Macy Chadwick**

**Prerequisite: None**

This course looks at the book as a creative medium that has the potential for expression beyond the typical notion of a book. Sequence, flow, word and image, and structure are special characteristics of an artist's book that open new insights into one's creative interests. Students will create artist's books building on these characteristics and the potential for storytelling, performance, and unique methods of display. Whatever a student's discipline, re-conceiving ideas as an artist's book will expand and enrich their understanding of those ideas. The class will include field trips, demonstrations, visits by guest artists, and examples of the wide range of artist's books.

*Satisfies Printmaking Elective*

### **PR-107-1 Relief Printing I**

**Art Hazelwood**

**Prerequisite: None**

Through lectures, demonstrations, and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects: single block, multiple block, and reduction. Combined image-making with other media, hand printing to press printing, and oil- vs. water-based inks will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques.

*Satisfies Beginning Printmaking Requirement*

### **PR-111-1 Screenprinting I**

**Amy Todd**

**Prerequisite: None**

This beginning/intermediate screenprint (serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Topics to be covered include various stencil-making techniques (hand-made/drawn; photographic/computer generated), color-separation creation, photo-emulsion coating, exposure, registration, and printing. Students will produce multicolor prints on paper, as well as investigate other substrates, and will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstration, discussion, a field trip, and critique will be vital elements of this course. Some familiarity with Adobe, Photoshop, and Illustrator is valuable but not required.

*Satisfies Beginning Printmaking Requirement*

### **PR-115-1 The Painterly Print: Monotype and Monoprint Printmaking Processes**

**Kathryn Kain**

**Prerequisite: None**

This printmaking course explores monotype and monoprint processes. Monotype is historically a single print from an inked plate. Monotype may incorporate drawing, painting, and collage techniques to produce one printed image and a pale impression known as a ghost. Monoprint incorporates various matrices to create unique serial images through edition varree and one-offs. In this course students produce art using the print medium as a framework for expanding their individual visual vocabulary. Students will learn a variety of printmaking skills and many technical approaches to monotype printmaking, including image transfers and stencils. Other topics include paper care and handling, curatorial skills, and safety as well as nontoxic alternatives. Proper procedures and care of print-studio equipment is an important aspect of this (and any) printmaking course. Instruction, both group and individual, consists of lectures, demonstrations, studio work, and critical review from peers and instructor. Historical and contemporary context will be provided through field trips, readings, and museum visits.

*Satisfies Printmaking Elective*

### **PR-201-1 Screenprinting II**

**Amy Todd**

**Prerequisite: PR-111**

This advanced screenprint (serigraphy) course builds on technical experience with the methods and techniques for the creation of screenprints, with extra emphasis on advanced conceptual implications, applications (including extension into other disciplines), and relevancy of this form. The four-color separation process will be introduced as an advanced method. In addition to producing multicolor prints on paper, students will be encouraged to experiment with other substrates, formats, and display methods.

*Satisfies Intermediate Printmaking Requirement*



**PR-202-1 Etching II****Tim Berry****Prerequisite: PR-102**

This class explores the medium of intaglio, both in technical and conceptual terms. Process investigations include the creation of multiple plate/color prints as well as many of the ancillary approaches available to the traditional intaglio processes: hard ground, soft ground, dry point, and aquatint. An emphasis will be placed on the collaboration between process and idea, an underlying concept in all contemporary print work. The installation/presentation of the print will also be seriously investigated. All work will be project-based with a direct reference to both of the previous stated areas of understanding. Work will be discussed in both individual and group critiques.

*Satisfies Intermediate Printmaking Requirement*

**PR-215-1 Letterpress for Artists****Laureen Mahler / John Peck****Prerequisite: Beginning Printmaking**

Invented over five centuries ago, letterpress began as a method of printing text with movable type; now, with the modern-day emphasis on graphic design and digitally created plates, letterpress has become an invaluable medium for artist prints, broadsides, business cards, invitations, and much more. In this course, students will learn every aspect of the letterpress printing process, from design and plate-making to printing and production. Through direct, hands-on work with the department's digital lab, platemaking equipment, and Vandercook presses, students will be exposed to a broad range of letterpress techniques and possibilities. There will be ample opportunity to print custom-created items, as well as an emphasis on integrating letterpress with other media. Projects will include creating an edition of broadsides or posters, designing promotional materials for yourself or a client, producing a set of business cards and postcards, and printing a small edition of zines or chapbooks.

*Satisfies Printmaking Elective*

**PR-220-1 Photo Intaglio Printmaking in the Digital Age****Paul Mallowney****Prerequisite: PR-102**

The introduction of the photogravure intaglio process in the second half of the 19th century swiftly changed the nature of visual communication by means of photomechanical reproduction of images. Photographers in the early part of the 20th century were drawn to the inherent soft qualities of the continuous tone process, and by taking advantage of the democratic nature of printmaking they began to reach broader audiences. The instantaneous dissemination of our images by means of programs like Facebook and Instagram has its roots in these early technical advances in print media. In contemporary art, photo printmaking in general, and the intaglio methods in particular, are enjoying a resurgence among young artists searching for tactile and meaningful ways to connect digital communication with centuries-old studio practices. Though photo darkroom techniques of creating film positives have fallen by the wayside, we now have the modern tools of digital film processing which allow us to explore how contemporary and historical means can become interconnected in the production of traditional print media. Using the department's digital lab as a starting point, and the gravure process as a basis, this course will cover a wide range of photo intaglio techniques. In addition, we will touch on techniques that have roots in art dating back to 15th century artists like Callot and Durer, leading to Goya and Blake, as well as more recent photographers like Stieglitz, Cunningham, and Strand, and beyond. Multi-plate images and the incorporation of other traditional intaglio methods will be an integral part of the techniques covered, along with alternative printing methods using chine collé and collage on Asian papers.

*Satisfies Printmaking Elective*



**PR-303-1 Art of the Street****Aaron Terry****Prerequisite: PR-201**

Half seminar and half workshop, this course will cover the history of the poster, from the WPA (Works Progress Administration) poster movement of the 1930s in the U.S. to the Cuban poster art movement under the Castro regime (such as OSPAAAL, the Organization in Solidarity with the People of Africa, Asia, and Latin America). The class will explore in depth the role that the poster has played throughout the 20th century in building community, stimulating political action, and impacting social and cultural consciousness. Students will look at the work of artists ranging from Warhol and Rauchenberg to Emory Douglas and Ester Hernandez, with supplementary readings, lectures, special guest visits from designers and curators, and class trips to the Hoover Institute Archives and the Mission Cultural Center. Since rudimentary screenprinting materials are so affordable and readily available, we will focus predominantly on the screenprint as a means of realizing individual and group projects in the class. Students will design and produce their own posters, learning and using different types of processes for making and distributing their proposed poster campaigns.

*Satisfies Advanced Printmaking Requirement**Satisfies Critical Studies Elective**Satisfies Urban Studies Elective**Satisfies Studies in Global Cultures Requirement**Satisfies 3 units of the 6-unit Off Campus Study Requirement***PR-310-1 Advanced Projects****Tim Berry****Prerequisite: Intermediate Printmaking**

This course will allow students to analyze the use of printmaking within a personal body of work. Within the format of the group seminar and individual tutorials, class participants will develop a project proposal with print as both its fundamental process and conceptual underpinning. Through one-on-one studio time with the instructor, students will develop and execute these projects, which will then be examined through individual and group critiques. The successful completion of these individual projects will provide class participants with a more serious and sophisticated body of work for future presentation as they exit SFAI.

*Satisfies Advanced Printmaking Requirement*

## Sculpture/Ceramics

**CE-100 Ceramics I: Fabrication****Ian McDonald (CE-100-1)****Lisa Reinertson (CE-100-2)****Prerequisite: None**

*Ceramics I: Fabrication* is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay to build medium, larger scale, and multi-piece projects investigating issues of space, design, materiality, process, and function. The course will also cover the use of raw materials, multiple clay bodies, and introductory low-fire surface treatments. This course will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

*Satisfies Beginning Sculpture Requirement***CE-200-1 Surfaces: Illusion/Abstraction****John de Fazio****Prerequisite: CE-100**

This course will offer students an array of methods, techniques, and visual strategies associated with ceramic surfaces, including glazing methodologies, underglaze painting, China paints, firing techniques, and fired decals. Alternative and experimental processes such as raw clay, non-fired surfaces, sandblasting, and ancient finishing procedures will also be examined. The course will investigate visual strategies for illusionistic, abstract, and narrative surface/form relationships from sources such as contemporary painting, pattern design, architecture, digital media, and historical and contemporary global ceramics in order to explore the links between conceptual processes and formal languages. Concurrent or previous enrollment in CE-100 is highly recommended.

*Satisfies Sculpture Elective*



**SC-100 3D Strategies I: Beginning Sculpture****Richard Berger (SC-100-1)****Christopher Bell (SC-100-2)****Prerequisite: None**

*3D Strategies: Beginning Sculpture* will focus on learning concepts and methods of fabrication and assemblage of basic sculpture materials and their application to sculptural ideas and structural thinking. Students will design and build structures using a variety of materials including wood, steel, and mixed media. This course covers techniques of construction and use of basic power and hand tools in the wood and metal/welding shops. Students will be encouraged to work large-scale and investigate combinations of materials, along with spatial and conceptual approaches to sculpture. These methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of ideas. This course is part of the foundation for further courses and explorations in sculpture, installation, and mixed-media work. Information about contemporary sculpture in the form of slides and video will also be presented.

*Satisfies Beginning Sculpture Requirement*

**SC-105-1/DT-105-1 Structural Drawing/  
Design Visualization****Joshua Keller****Prerequisite: None**

Drawing and 3D studies are essential tools for the formation and development of sculptural concepts, objects, and projects. As a companion to other beginning courses in sculpture and ceramics that emphasize materials, fabrication, and shop techniques, this course will employ a range of materials and methods—structural drawing, sketching, drafting, models, and experimental strategies—to help students conceptualize and explore pattern, design, structure, composition, narrative, image, and other concepts applicable to a wide range of sculptural expression. Visualization systems such as perspective, orthographic projection, plan/elevation/section, pattern development, rendering, and writing will be examined with an emphasis on their application to sculpture, installation, planning, and problem solving. The class is primarily hands-on but will include an introduction to basic 2D computer drawing and programmable machine activation. Drawing as a sculptural expression, performative action, and as artwork in itself will also be explored using a range of traditional and experimental media. The work of artists such as Leonardo da Vinci, Mathew Barney, Sol Lewitt, Claes Oldenburg, Rebecca Horn, Giuseppe Penone, Hanne Darboven, Mark Lombardi, Alice Aycock, Richard Shaw, Eva Hesse, and Fred Sandback will be examined in this context.

*Satisfies Drawing Requirement for Sculpture*

*Satisfies Design and Technology Distribution Requirement for  
Designed Objects*

**SC-200-1 Conceptual Furniture/Objects****Richard Berger****Prerequisite: SC-100**

This course focuses on technical and conceptual manifestations of objects, furniture-like objects, and related assemblages/constructions. Sited primarily in the wood shop, the course will explore methodologies of design, construction, alteration of found objects, deconstruction, and collage—as well as the conceptual, metaphorical, and social implications of these investigations—to enable students to develop individual sculptural projects. Technical information can include fine woodworking, sheet metal, alternative materials, and low-tech electrical. The work of Charles Ray, Alan Wexler, Los Carpentiros, and Andrea Zittel will provide context for this exploration. This course is part of the 3D Materials/Practice Emphasis in the Sculpture/Ceramics Department.

*Satisfies Intermediate Sculpture Requirement*

**SC-209-1 Metal: Design and Fabrication****John Roloff****Prerequisite: SC-100**

In this intermediate sculpture course, students will focus on the design and fabrication of projects in steel as well as related metals. Students will explore structural and visual design strategies, properties, and techniques including basic hot and cold forming and joining of structural and sheet steel, MIG welding, plasma cutting, sheet metal and bar forming, and riveting. These procedures will be applied to a range of formal, narrative, conceptual, and structural projects, as well as integrated into mixed-media projects. Other metals such as aluminum and brass will be examined for their art and design potential. The course will also include information and presentations about contemporary sculpture, architecture, design, and hybrid-practice use of metals, including the work of such artists as Richard Deacon, Liam Gillick, Andreas Slominski, Deborah Butterfield, and Tom Sachs. This course is part of the 3D Materials/Practice Emphasis in the Sculpture/Ceramics Department.

*Satisfies Intermediate Sculpture Requirement*



**SC-220-1 The Unexpected Site****Laura Boles Faw****Prerequisite:** SC-100 or CE-100 or SC/DT-105 or NG-101

*The Unexpected Site* explores alternative sites and contexts through student-developed sculptural installation and intervention. Predicated upon the fertile and varied history of alternative art practices and spaces in San Francisco, the course will focus on private, public, and liminal spaces and situations, from kitchens to alleys to transportation. We will examine the ways in which these sites are constructed both spatially and socially and how the intervention or installation of artwork engages with a particular site to create complex meaning. Students will have the opportunity to intervene in various spaces through diverse modes of production and installation using a wide range of constructed and found materials/objects or media. Half of the class will consist of a sculpture studio component and the other half will consist of off-campus site study and installation/intervention. Individual and collaborative projects are encouraged. Students will build upon San Francisco's history of creative resourcefulness and do-it-yourself mentality and be asked to reconsider the every day and the commonplace in order to de-familiarize and question the status quo. Emphasis will be on the transformation and alteration of found objects, media, images, and space—things that, like sites, often carry constructed meaning. To develop an enriched palette of alternative installation strategies, we will look at the work of artists such as David Ireland, whose home in San Francisco became his magnum opus. Other artists and movements of interest include Duchamp, Joseph Beuys, Lygia Clark, Gordon Matta-Clark, Mary Kelly, Theaster Gates, Bruce Nauman, Womanhouse, Allan Kaprow, Happenings, Relational Aesthetics, and Arte Povera. We will also discuss past and present San Francisco alternative spaces and home-based curatorial projects such as 2nd Floor Projects, 667 Shotwell, Adobe Books Backroom Gallery, and the Garage.

*Satisfies Sculpture Elective**Satisfies Urban Studies Elective***SC-307-1 Advanced Projects****John Roloff****Prerequisite:** Intermediate Sculpture

This studio/seminar course is for intermediate and advanced students to research and work on individual projects of their own conceptualization and design or new topics or synergies not covered in other classes. The course focuses on engagement with issues of research, design, logistics, engineering, etc., for more complex and cross-media projects, site works, and installations. A portion of the class will be devoted to the organization and development of individual portfolios for presentation to graduate schools, galleries, and other venues. The course is open to all appropriate media/mixed-media including traditional/nontraditional sculpture and ceramic materials, sculpture/painting, sculpture/video, sculpture/film, kinetic works, etc. Slides, videos, readings, and visiting artists will also be part of the course.

*Satisfies Advanced Sculpture Requirement***SC-380-1 Undergraduate Tutorial****John de Fazio****Prerequisite:** Junior Standing (60 units)

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Sculpture Elective*



## GRADUATE COURSES

# School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

## History and Theory of Contemporary Art

### HTCA-501-1 Methods and Theories of Art History

**Claire Daigle**

**Prerequisite: None**

Designed to provide master's students with a foundation in the scholarly practice of art history, this writing- and discussion-intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich, and so on) and the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the Real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around Modernism and post-modernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.

*Satisfies Methods and Theories of Art History Requirement*



**HTCA-502-1 Min(d)ing the Canon****Claire Daigle****Prerequisite: None**

This graduate lecture course is designed to provide coverage of the major figures, themes, movements, and key art historical and theoretical narratives of 20th-century art in specific relation to contemporary practices. While taking into careful consideration the critiques of canonicity and avoiding re-inscription of exclusionary notions of mastery, the approach will be characterized by the various actions enfolded in the gerund "min(d)ing": to excavate, to detonate, to pay heedful attention to, to be exasperated by, and to tend. The course, organized both in rough chronology and thematically, will begin with a survey of the cross-century reiterations of Manet's *Olympia* with regard to thematics of class, gender, and race. Following sessions will proceed with a select core of case studies that will trace, to use Deleuze and Guattari's phrase, "lines of flight" from Western Modernism toward global multiplicities. To cite a few examples: the trajectory of the gaze from Claude Lorraine through Laura Mulvey to Cindy Sherman; Marcel Duchamp's readymade as it has broadened the definition of art to encompass the art of the everyday; the minimal quietude of Agnes Martin's drawn lines alongside those of Nasreen Mohamedi; Robert Rauschenberg's importance for current ecologically-based art interventions; the chromatic infatuations of Henri Matisse through Pipilotti Rist. The two volumes of *Art Since 1900: Modernism Antimodernism Postmodernism* by Foster, Kraus, Bois, and Buchloh will provide the foundational reading for the course.

*Satisfies Art History Seminar Elective*

**HTCA-503-1 Theories of the Text/ile: Poststructuralism, Art and Design****Nicole Archer****Prerequisite: None**

Over the last half-century, many thinkers have worked to denaturalize common perceptions of "the text" by capitalizing on those etymological and structural resonances that link it to "the textile." Interestingly, their radically materialist theories—all geared toward revolutionizing culture by challenging the channels, functions, and aesthetics of "language, itself"—seldom turn to the textile or to weaving, themselves, in the course of their investigations. Content to work with metaphorical textiles and looms, early (Post)Structuralist thinkers such as Roland Barthes, Hélène Cixous, Paul de Man, Jacques Derrida, Michel Foucault, Julia Kristeva, and Edward Said all miss the exciting, parallel insights being produced by contemporary fiber artists and fashion designers. Today, theorists such as Donna Haraway, Eve Kosofsky Sedgwick, and Gayatri Spivak are challenging this trend and working to consider the textures and production practices that constitute the text's familiar, i.e. that textile. This course will, likewise, (re)examine popular theories of the text through close readings of those analogous projects produced by these overlooked artists and designers, such as Magdalena Abakanowicz, Ann Chamberlain, Lesley Dill, Dorothy Liebes, Rudi Gernreich, Ed Rossbach, Beverly Semmes, Yinka Shonibare, and countless others.

*Satisfies Art History Seminar Elective*

*Satisfies Critical Studies Seminar Elective*

FALL 2013

**HTCA-511-1 Refiguring the Ground: Critical Perspectives on Contemporary Painting****Mark Van Proyen****Prerequisite: None**

Through assigned readings and lecture presentations illustrated with slides, this course is designed to acquaint and familiarize students with the critical debates that inform the practice of contemporary painting. This debate will be divided into a series of discrete "perspectives" that derive from topics of investigation that are vividly present in the practice of contemporary painting. Students will be expected to write, present, and defend a position paper in a conference that the class will present at the end of the semester.

*Satisfies Art History Seminar Elective*

**HTCA-520-1 Asian American Public Art, Performance, and Politics****Thea Tagle****Prerequisite: None**

This course is a critical study of the political and cultural formation of the pan-ethnic "Asian American" racial identity from the 1960s through the contemporary moment. This course takes a comparative and transnational scope to understanding Asian American identity, culture, and politics; we will study the ways that gender, race, nationality, immigration/refugee status, class, and histories of colonialism work together to produce different experiences for Asian ethnic groups in the United States. Moreover, we will explore how these factors shape the forms and genres of visual art, music, and performance that have emerged as modes of Asian American protest. Our primary focus will be to investigate how Asian American artists, activists, and community groups have produced public art to address issues of immigration, racialization, assimilation, exclusion and inclusion, and community-building, both in major cities and suburban areas in the U.S.

*Satisfies Art History Seminar Elective*



**HTCA-520-2 Machine Dreams: Art and Technology Since 1950**

**Meredith Tromble**

**Prerequisite: None**

In the 1950s, Cold War competition and the rise of American industry seeded developments in art, design, and technology that are still unfolding. An expanding meshwork of industry, commerce, and mass media provided new tools and opportunities for artists and the quest for innovation stimulated funding for art, science, and technology ventures. Curator Massimiliano Gioni writes that the new society of affluence forced artists "to rethink the relationship between highbrow and lowbrow culture, automation and alienation, art and machine." As information theory and the ARPANET paved the way for the digital revolution, the tape recorder and Portapak put affordable sound and moving image technology in the hands of artists for the first time. This class will survey the entwined histories of art and technology, and their complex relationship to "mainstream" art, from these origins to the present day, delineating continuing themes of desire, invention, and critique and bringing historical insight to contemporary debates on agency, commons, and interactivity.

*Satisfies Institutional Critique/Information Technologies*

*Breadth Requirement*

*Satisfies Art History Seminar Elective*

**HTCA-590 Thesis**

**Dale Carrico (HTCA-590-1)**

**TBA (HTCA-590-2)**

**Prerequisite: MA and Dual Degree Students Only**

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Satisfies Thesis Requirement for the MA in History and Theory of Contemporary Art*

**HTCA-591-1 Collaborative Projects**

**Betti-Sue Hertz**

**Prerequisite: MA and Dual Degree Students Only**

This course will focus on performance within contemporary art and its staging within the site of the exhibition. Covering the 1950s to the present, we will study the history of body-based, time-based forms presented within visual arts contexts, and how these practices shift the artist's role in relationship to a culture of object display. We will consider the aesthetics, presence, embodiment, and observer/observed dynamics of these performative practices, as well as innovative curatorial strategies for the display, interpretation and archiving of these practices, by focusing on artists who have pioneered new forms and relationships between visual and performance modalities; tracing key artists' trajectories towards the invention of new forms based in acknowledged visual and performance histories; and researching key exhibitions and texts that demonstrate different forms of interaction between visibility and performativity within the site of the exhibition. The final collaborative project will emerge from the shared experience of investigating the central topic of the course.

*Satisfies Collaborative Projects Requirement for the MA in History and Theory of Contemporary Art*

**HTCA-591-2 Collaborative Projects**

**Frank Smigiel**

**Prerequisite: MA and Dual Degree Students Only**

This collaborative thesis seminar will explore how the voice has been performed and delivered through different media: the soapbox, the stage, the radio, the film screen, television, and online media. Our goal is to investigate what voice means when it is attached to a body or disconnected from one; received in person or via an interface. We will then consider voice over image, and so measure how what Roland Barthes dubbed "the grain of the voice" reveals the body of the speaker/singer in particular ways. Emphasizing the aural, we will work on a radio play that engages the aesthetic possibilities of speech, background sound, music, and non-visual narrative and experience. Expect early Mexican radio, Antonin Artaud, Orson Welles, audio archives from MoMA/PS1 radio, 1970's FM stations, Andrea Fraser, Ira Glass, Rafael Lozano-Hemmer, The Kitchen Sisters, and KUSF-in-Exile.

*Satisfies Collaborative Projects Requirement for the MA in History and Theory of Contemporary Art*



## Critical Studies

### **CS-500-1 Spectacular Futures, Mythical Pasts: Race, Gender, and Nation in Speculative Fiction and Fantasy** **Thea Tagle**

#### **Prerequisite: None**

This course will focus on exploring canonical and critical speculative fictions across multiple genres, including film, literature, graphic novels, video games, music, and performance. Together, we will examine the ways that speculative fiction has addressed contemporary issues such as environmental degradation, warfare and national sovereignty, and queer sexualities as well as imagined alternative pasts, presents, and futures for humanity. As speculative fiction often raises difficult, sometimes troubling, questions around nation, race, sexuality, class, and gender, an investigation of these intersectional axes of power will be central to the course. U.S.-based utopian and dystopian works made by and/or featuring people of color (*Night of the Living Dead*, Sun Ra's *Arkestra*) will be centrally featured, along with speculative fiction from Mexico and Latin America, the Caribbean, Southeast Asia, and the UK.

*Satisfies Critical Studies Seminar Elective*

### **CS-500-2 Some Performance Histories: Bodies that Move, or Move that Body** **Frank Smigiel**

#### **Prerequisite: None**

A friend once protested to me that cultural studies lacked flesh and blood. Sure, you can analyze Madonna's pro-sex feminism, Prince's tranny power, or Lady Gaga's whatever, but until you've danced to them, with other people, and under whatever influence, you haven't really studied them at all. This class proposes that we look at performance work in the same idiom, and so consider how live art incites, negotiates, or blocks real time and real space desire. It's no secret that audiences attend even traditional dance works to see perfected bodies in perfected motion. How do performance artists negotiate that space of excitement and vulnerability? What does it mean to engage the audience with a performing body? We will begin with Valentine de Saint-Point's Futurist "Manifesto of Lust," and proceed through the Bauhaus disavowal of the body, to Martha Graham's engagement of the same. We will consider many choreographers and dancers, from Anna Halprin to the Judson Church group, who embraced naked bodies without lust. We will look too at the highly erotic and perhaps straight interplay of Robert Morris and Lynda Benglis, and move to queer trajectories of the body (desired or not) in space.

*Satisfies Critical Studies Seminar Elective*

### **CS-500-3 Technological Mediations** **Alexander Greenhough**

#### **Prerequisite: None**

This class will examine the dynamic, changing forms of representation and communication manifest in a range of media since the end of World War II. Emphasis will be placed on the affective, psychological, and ideological dimensions of American and European consumer societies during the postwar period, contextualizing the development and concurrent theorization of various technologies, concluding in the current digital age of "new media." Theorists will include Heidegger, McLuhan, Ellul, Baudrillard, Virilio, Kittler, Manovich, Hansen, and Latour.

*Satisfies Institutional Critique/Information Technologies*

*Breadth Requirement*

*Satisfies Critical Studies Seminar Elective*

### **CS-500-4 Keywords: Deleuze and Guattari** **Omar Ricks**

#### **Prerequisite: None**

This course is designed to introduce graduate-level students to the theoretical work of Gilles Deleuze and Félix Guattari, focusing especially on readings from the major works of *A Thousand Plateaus* and Deleuze's *Cinema 1* and *2*. Because Deleuze and Guattari's work is rich, playful, and philosophically complex, we will study only a few concepts in the Deleuzian lexicon, closely studying one or two per week. We will develop our understanding of rhizomatic and arborescent, actual and virtual, deterritorialization and reterritorialization, nomadology, assemblages, Bodies without Organs (BwO), fugitivity, and desiring-machines, among other concepts. Although this is not an intellectual history course, we will contextualize these concepts by looking at some previous major movements in philosophy, including some readings from Hegel, Marx, Nietzsche, Benjamin, Bergson, and Foucault, and examine the works of some subsequent theorists influenced by or responding to Deleuze and Guattari's work, including film theorist Kara Keeling, social theorist Achille Mbembe, and performance theorist Fred Moten.

*Satisfies Critical Studies Seminar Elective*



**CS-501 Global Perspectives of Modernity****Robin Balliger (CS-501-1)****Carolyn Duffey (CS-501-2)****Prerequisite: None**

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. This course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism.

*Satisfies Global Perspectives of Modernity Requirement for the MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, Urban Studies, and the HTCA Dual Degree MA/MFA.*

## Exhibition and Museum Studies

All EMS and US courses may be used to satisfy the Critical Studies Seminar Elective Requirement (with the exception of Thesis and Collaborative Projects)

**EMS-501-1 Critical Histories of Museums and Exhibitions**  
**Rudolf Frieling****Prerequisite: None**

Is a networked society and global online connectivity changing the way we think of museum and exhibition spaces? This course will reflect on the historical precedents of integrating media/media art into museums to highlight continuities as well as discrepancies between old and new strategies of exhibition and visual display in a post-media society. A range of institutional policies as well as artistic strategies from the last 40 years resonate particularly with the redefinition of museum spaces: from the white cube to black boxes, archives, platforms, media facades, and augmented reality. A key question today is how artists and institutions critically and creatively engage with social networking, open systems, and real time processes. Course participants will have the opportunity to experience firsthand the discussion of existing institutional and nonprofit models in relation to art spaces as well as emerging concepts that will be generated by SFMOMA's expansion plans. In addition, various aspects of exhibition management, administration, and education will be examined as part of our research.

*Satisfies Critical Histories of Museums and Exhibitions Requirement*

*Satisfies Institutional Critique/Information Technologies*

*Breadth Requirement*

*Satisfies Critical Studies Seminar Elective*

**EMS-520-1 Freedom of Expression in Contemporary Art and the Digital Age****Kevin Consey****Prerequisite: None**

This course will explore the history of freedom of speech as related to artistic expression. It will consider the significance of and challenges to artists' electronic rights in contemporary artistic practice, in the contexts of galleries and museums, and in everyday life. It will explore case studies of art's entanglements with history and politics in the Americas and internationally, including an overview of the continuing "culture wars" in the United States, the Islamic world, and elsewhere.

The course is designed as an interactive seminar with relevant readings each week, drawn from a range of primary and secondary sources such as Timothy W. Luke's *Show of Force*, Allan Wallach's *Exhibiting Contradiction*, and *Culture Wars*, edited by Richard Bolton. *Satisfies Exhibition and Museum Studies Seminar Elective*  
*Satisfies Critical Studies Seminar Elective*



**EMS-590 Thesis****Dale Carrico (EMS-590-1)****TBA (EMS-590-2)****Prerequisite: Open to MA and Dual-Degree students only**

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Satisfies Thesis Requirement for the MA in Exhibition and Museum Studies*

**EMS-591-1 Collaborative Projects****Betti-Sue Hertz****Prerequisite: MA and Dual Degree Students Only**

This course will focus on performance within contemporary art and its staging within the site of the exhibition. Covering the 1950s to the present, we will study the history of body-based, time-based forms presented within visual arts contexts, and how these practices shift the artist's role in relationship to a culture of object display. We will consider the aesthetics, presence, embodiment, and observer/observed dynamics of these performative practices by focusing on artists who have pioneered new forms and relationships between visual and performance modalities as well as innovative curatorial strategies for the display, interpretation, and archiving of these practices; by tracing key artists' trajectories towards the invention of new forms based in acknowledged visual and performance histories; and by researching key exhibitions and texts that demonstrate different forms of interaction between visibility and performativity within the site of the exhibition. The final collaborative project will emerge from the shared experience of investigating the central topic of the course.

*Satisfies Collaborative Projects Requirement for the MA in Exhibition and Museum Studies*

**EMS-591-2 Collaborative Projects****Frank Smigiel****Prerequisite: MA and Dual Degree Students Only**

This collaborative thesis seminar will explore how the voice has been performed and delivered through different media: the soapbox, the stage, the radio, the film screen, television, and online media. Our goal is to investigate what voice means when it is attached to a body or disconnected from one; received in person or via an interface. We will then consider voice over image, and so measure how what Roland Barthes dubbed "the grain of the voice" reveals the body of the speaker/singer in particular ways. Emphasizing the aural, we will work on a radio play that engages the aesthetic possibilities of speech, background sound, music, and non-visual narrative and experience. Expect early Mexican radio, Antonin Artaud, Orson Welles, audio archives from MoMA/PS1 radio, 1970's FM stations, Andrea Fraser, Ira Glass, Rafael Lozano-Hemmer, The Kitchen Sisters, and KUSF-in-Exile.

*Satisfies Collaborative Projects Requirement for the MA in Exhibition and Museum Studies*



## Urban Studies

All EMS and US courses may be used to satisfy the Critical Studies Seminar Elective Requirement (with the exception of Thesis and Collaborative Projects)

### **US-510-1 Frameworks for Art and Urbanism**

**Laura Fantone**

**Prerequisite: None**

Throughout history, the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art-making and city-making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.

*Satisfies Frameworks for Art and Urbanism Requirement*

*Satisfies Critical Studies Seminar Elective*

### **US-520-1 The City is the Sculpture: The Role of the Artist in Contemporary Urban Placemaking**

**Matthew Passmore**

**Prerequisite: None**

Over the past several years, artists have found an unprecedented and participatory role in creating civic space and culture. Temporary guerilla art tactics have been codified into official permit programs, city agencies enlist artists to develop full-scale trials to test spatial ideas, and the NEA's ArtPlace grant program promotes artist-led "creative placemaking" as an engine of urban renewal and economic development. What is it about the state of contemporary practice that has positioned artists in this role? And what set of conditions have led policymakers to turn to artists for help in reimagining the processes of urban spatial formation? Join Rebar, a San Francisco-based art and design studio, for a creative and critical exploration of contemporary placemaking tactics and the role of the artist/designer in crafting the city. After grounding the exploration in critical spatial theory and discussing the works of contemporary practitioners, students will develop one or more urban interventions to test the ideas discussed and developed over the course of the semester.

*Satisfies Urban Studies Seminar Elective*

*Satisfies Critical Studies Seminar Elective*

### **US-520-2 Privileged Mobilities: Transnationality, Imagination, and the Meaning of "Tourist"**

**Andrea Dooley**

**Prerequisite: None**

Religious pilgrimages, holy crusades, 19th century grand tours—all could be considered a form of tourism. In each case different issues of privileged mobility, access, and imagination dictate how, why, and for whom tourist sites and activities are mobilized and have meaning. However, in the face of modern technologies and transnational global flows tourism has made a marked shift. Lennon and Foley refer to the impacts of *transnationalisms* on tourism as characterized by "rapid technological change, telecommunications and computer power, shifting political concerns and the emergence of social concerns in the design of tourism products." What will interest us are the "particular social, political and environmental conditions [that] give rise to certain types of leisure travel or particular types of tourists." It is this broad and transnational concept of the meaning of "tourist" that this course will take as a framework. We will also consider issues of power and privileged mobility and the political economy of tourism. Our fundamental questions will be: Given our transnational world, who and what constitutes a tourist and what role does the tourist play in the rise of new tourisms and consideration of the "real"? How and under what varied and multiple circumstances do tourists and tourist sites enter material culture? In the context of tourism, how do conceptions of "otherness" become unstable in light of the constant movement of people, cultural, and media image flows?

*Satisfies Urban Studies Seminar Elective*

*Satisfies Critical Studies Seminar Elective*

### **US-590 Thesis**

**Dale Carrico (US-590-1)**

**TBA (US-590-2)**

**Prerequisite: Open to MA and Dual-Degree students only**

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

*Satisfies Thesis Requirement for the MA in Urban Studies*



## Interdisciplinary

### **HTCA-591-1 Collaborative Projects**

**Betti-Sue Hertz**

#### **Prerequisite: MA and Dual Degree Students Only**

This course will focus on performance within contemporary art and its staging within the site of the exhibition. Covering the 1950s to the present, we will study the history of body-based, time-based forms presented within visual arts contexts, and how these practices shift the artist's role in relationship to a culture of object display. We will consider the aesthetics, presence, embodiment, and observer/observed dynamics of these performative practices by focusing on artists who have pioneered new forms and relationships between visual and performance modalities as well as innovative curatorial strategies for the display, interpretation, and archiving of these practices; by tracing key artists' trajectories towards the invention of new forms based in acknowledged visual and performance histories; and by researching key exhibitions and texts that demonstrate different forms of interaction between visibility and performativity within the site of the exhibition. The final collaborative project will emerge from the shared experience of investigating the central topic of the course.

*Satisfies Collaborative Projects Requirement for the MA in Urban Studies*

### **HTCA-591-2 Collaborative Projects**

**Frank Smigiel**

#### **Prerequisite: MA and Dual Degree Students Only**

This collaborative thesis seminar will explore how the voice has been performed and delivered through different media: the soapbox, the stage, the radio, the film screen, television, and online media. Our goal is to investigate what voice means when it is attached to a body or disconnected from one; received in person or via an interface. We will then consider voice over image, and so measure how what Roland Barthes dubbed "the grain of the voice" reveals the body of the speaker/singer in particular ways. Emphasizing the aural, we will work on a radio play that engages the aesthetic possibilities of speech, background sound, music, and non-visual narrative and experience. Expect early Mexican radio, Antonin Artaud, Orson Welles, audio archives from MoMA/PS1 radio, 1970's FM stations, Andrea Fraser, Ira Glass, Rafael Lozano-Hemmer, The Kitchen Sisters, and KUSF-in-Exile.

*Satisfies Collaborative Projects Requirement for the MA in Urban Studies*

### **IN-503-1 Topics in Linguistics for Non-Native Speakers of English**

**Mary Warden**

This course introduces graduate students who are non-native speakers of English to several academic writing forms related to the fine arts context. Students learn in a collaborative environment and practice the writing process by producing several writing assignments, including a response paper, an artist statement, a critique, and a research paper. Using lecture, discussion, and group activities, this course will enhance the students' knowledge of audience expectations, topic development, research, organization, revising, editing, common grammar challenges, paraphrasing and citation of sources, and appropriate academic writing style and format. Students will also give an oral presentation related to their field of interest.



## GRADUATE COURSES

# School of Studio Practice

## Graduate Electives

### **DT-500-1 Bodies as Sonic Messengers and Mediators** **Laetitia Sonami**

#### **Prerequisite: None**

As sound emanates from objects, images, and bodies, it goes on wild trajectories: penetrates surfaces, re-aligns bodies, beams back architectural specs, and finally disappears underground or moves to outer space. *Bodies as Sonic Messengers and Mediators* looks at sound as an extension of physical bodies, reversed gaze, infinite feedback loop, and interface between social bodies and physical entities. Sound allows the touch to reach out beyond-reach, perceptual haptics of the imagination. We will look at sound as a unique way to apprehend bodies and spaces. Often ignored by artists, sound now emerges as a powerful force to expand more traditional art practice beyond the walls of museum and the confinements of studios. Special awareness will be given to existing platforms—digital multi-track software (Pro Tools), real-time tools (max/MSP), DIY (electronic sound circuits)—and how each of these tools creates a specific system of apprehension. The works of sound artists working from the physical sphere to the conceptual sphere, from the performance space to the social arena, and from the analog to digital realms will be presented and discussed. Students will explore these various platforms and are expected to create projects based on these tools as an extension of their own practice. The semester will culminate with public sound installations and performances. Experimentation is a must!

### **PA-510-1 Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar** **Mark Van Proyen**

#### **Prerequisite: None**

In this course, students will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will respond to each other's presented work in both verbal and written form.



## Graduate Critique Seminars

### **PH-500-1 Photography and the "Real" World**

**Carrie Levy**

**Prerequisite: None**

This seminar is a hybrid theory/studio class that explores the nexus between photography and its various applications and manifestations in the world. In contemporary practice, artists and photographers have been blurring distinctions between art and commerce—advertising, fashion, and editorial. Conversely, aspects of commercial practice have influenced and have been incorporated into art-making. As preparation for life after graduation, students will be asked to decide how to market their photographs and learn how to use these various genres of photography to their advantages. Combining reading and research with the production of their own work, students will learn to negotiate this new artistic territory.

### **PR-500-1 Digital Technology and Contemporary Practice** **Griff Williams**

**Prerequisite: None**

The matrix through which artists create printed work is an area of profound change. In the context of describing new printmaking processes, the computer or digitally coded information alters the way images are made, stored, mediated, and finally "impressed" or printed. This seminar will investigate the use of technology as a medium, as both subject and object in art practice. Students will participate in discussions and demonstrations at the Bay Area's first digital fine art press, Urban Digital Color and Gallery 16. The course will explore contemporary uses of technology in art-making and conceptual applications of electronic media, and include dialogue with electronic media artists such as Ken Goldberg, Joaquín Alvarado, Lynn Hershman Leeson, and Amy Franceschini.

### **SC-500-1 Sculpture in Context: The Return of Craft** **Ian McDonald**

**Prerequisite: None**

With the expansion of digital technologies and automated prototypes, it is easy to forget the humble handmade beginnings of the object. Processes once used everyday to create both functional and decorative works in many contexts and cultures have all but been forgotten. In this hybrid seminar/studio course, students will both research and produce works in various "craft" disciplines. How do these craft and handmade processes influence or expand sculpture, design, painting, DIY, sustainable and entrepreneurial practice? Various cultures and contexts will be investigated in order to dissect and unpack the different resources and strategies involved in global craft production. Methods of production and theory will include ceramics, weaving, knitting, crochet, paper-making, caning, and furniture-making. Field trips and research will include local factories and shops specializing in small independent producers. This course will also provide short workshops in various disciplines. Artists, theories, and movements explored will include Ricky Swallow, Liz Craft, Shoji Hamada, The Maker Faire, El Anatsui, Carol Bove, Tom Friedman, Anna Von Mertens, Josiah McElheny, and Pae White.

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

### **GR-500-1 Graduate Critique Seminar** **Liam Everett**

This seminar will focus intensively on students' individual practice, or more precisely, the *practice* of your practice. This class is open to all concentrations as our scope will be largely interdisciplinary. Our working objective will be to identify both the intellectual and emotional *systems* that we rely on to make, disclose their characteristics, and assess whether they are effective or not. We will research ways to disturb, probe, and jolt our working habits, and in turn significantly re-arrange the way we experience the artistic practice. What is the optimal context for your making, thinking, and feeling within the field of your medium(s)? And once you establish these parameters, how can you maintain them within the reality of your studio? Readings will include texts by Martin Heidegger, Giorgio Agamben, Hakim Bey, David Abram, Peggy Phelan, Nathaniel Dorsky, and Agnes Martin.

### **GR-500-2 Graduate Critique Seminar** **Jeremy Morgan**

The course will focus upon presented work, and the artist will be offered the opportunity to disclose those aspects that reflect both strengths and weaknesses, as well as other areas of concern and interest. It is the intention of the class to facilitate active, respectful, and honest analysis of work and the context and intent. Special consideration will be given to the importance of both conceptual frameworks and technical methods of application. Serious attention will be paid to physical properties—chemical and material aspects of all forms of work. Each student is expected to fully engage in dialogue and offer insights and responses to work that is presented. The instructor will offer avenues of research that are deemed of interest to the development of the artists' work, as it is the purpose of the class help each student clarify and develop work from idea to manifestation.



### **GR-500-3 Graduate Critique Seminar**

#### **Pegan Brooke**

Pegan Brooke makes paintings and video/poems and is interested in art, nature, philosophy, and literature. Most relevant to this course description, she is interested in the work and ideas of each student in her class. Students working in any material, or non-material, are welcome. A sense of humor is useful. The tone of the seminar is serious, rigorous, open, and generous. The intention of the critiques is to assist each artist in creating works of art that fully embody their ideas and concepts, and in learning to analyze the form/content relationship. Other topics of discussion may include artist statements, galleries, artist residencies, graduate reviews, and the MFA Graduate Exhibition, as well as impromptu discussions based on student interests.

### **GR-500-4 Graduate Critique Seminar**

#### **Henry Wessel**

Each student will be scheduled to present work-in-progress on three specific dates during the semester. Class discussion will address conceptual and formal concerns suggested by the appearance of the work. Primary emphasis will be on establishing an intelligent, referential approach to criticism and on implementing a disciplined, energetic method of working that will assist students in reaching their instinctual and intellectual potential. In addition to regular presentation of work, each student will be required to contribute oral and written responses during each meeting.

### **GR-500-5 Graduate Critique Seminar**

#### **Linda Connor**

This graduate seminar is a place to discuss work in progress; to strengthen and reinforce the creative process, the making, and the potential for connectivity with other works of art, ideas, and metaphors. The class discussions are designed to give feedback, and to suggest research and direction. Students are expected to bring in work every other week, on average. There are many other opportunities in graduate school to give more formal presentations and to validate your work. The goal of this seminar is instead to see the work and the artist grow together and become a stronger, unified voice and vision. The instructor's expertise is in photography; students from other disciplines are welcome, though may receive less robust feedback than from someone who has practiced in that field.

### **GR-500-6 Graduate Critique Seminar**

#### **Reagan Louie**

This is an interdisciplinary-oriented seminar that has two objectives: to develop a sustaining work ethic and to locate a student's work within the contemporary fields of art. Each student's process is unique and yet all art, no matter the media, collides with and is influenced by many sources including other art. Critiques and conversations will explore a student's practice and how their work engages the world.

### **GR-500-7 Graduate Critique Seminar**

#### **Timothy Berry**

As a painter/printmaker who has extensive experience in collaboration with a broad range of artistic practices through his role as owner, director, and master printer of Teaberry Press, Timothy Berry views all contemporary art-making practices as interdisciplinary. This seminar will focus on extending the participants' knowledge of how and why the technical, conceptual, historical, and theoretical aspects of their work should consistently be examined. Class participants will engage this process through in-class discussions and, most importantly, through three in-depth critiques of their own work. Students will learn the process of the critique, both in terms of the self and the other. Both oral and writing skills will be developed as ways of examination and understanding, moving toward the desired result of a high competency in the presentation of work for external examination.

### **GR-500-8 Graduate Critique Seminar**

#### **John Roloff**

This course is devoted to the group critique of graduate student work. This interaction critically reviews the intention, direction, production, presentation, working processes, and position within contemporary art discourse of each student's artwork. Conceptual, theoretical, and technical development of student work and projects through radical interdisciplinary and research-driven processes is encouraged, as are media-specific approaches. Readings and information relevant to class dialogue may be given when appropriate. Student's individual progress, developmental strategies, and generative use of the MFA program's resources are also considered in this context. Three viewings of each student's work and full attendance for the semester are required. The instructor's expertise includes site and nature-based projects, mixed-media sculpture/ceramics, and computer drawing/design processes; current research engages geo-science, systemic ecology, architecture, and landscape poetics.

### **GR-500-9 Graduate Critique Seminar**

#### **Paul Klein**

Paul Klein is an art and design strategist and research developer for a variety of transdisciplinary global projects. His seminar focuses on using conceptual, material, and technical strategies to transform complex ideas into lucid forms, images, and objects—by acknowledging how viewers, media, and others ultimately create meaning in specific contexts. To this end, the seminar critically intersects the dominant visual culture and contemporary social media of the everyday with interdisciplinary practice. There is an emphasis on attaining the verbal and textual language necessary to convey ideas using productive dialogue in both seminar participation and the writing of artist statements. Research sources are recommended based on individual students' topics and needs.



#### **GR-500-10 Graduate Critique Seminar**

**Will Rogan**

The focus of this course will be you and your work. Our goal will be the development of a constructive dialogue with your peer group. This course will not be concerned with discipline or medium but rather will focus on creating a conversation around the way each student generates meaning in the work that they make. Students in this class will be required to write something each time they present their work.

#### **GR-500-11 Graduate Critique Seminar**

**Mads Lynnerup**

This critique seminar is centered on a rotating critique system and should be considered a lab to experiment with presenting both finished work as well as projects in progress. In the process of gaining a better understanding of their own work, students will also—as a collective—get an invaluable insight to each other's practices and research. The seminar's purpose is furthermore to provide a platform for dialogue and discussion between the students across media and disciplines and in relationship to current contemporary issues. Students are expected to share and articulate their viewpoints in an objective manner as well as contribute to the overall conversation taking place during the course. The goal in the end is not only to advance the student's ability to talk about art, but also, with an active and critical debate, inspire the students to expand upon the boundaries of what art might be.

#### **GR-500-12 Graduate Critique Seminar**

**Sharon Grace**

Sharon Grace's art practice and interests include aerodynamics, physics, non-verbal communication, video media, physiology, touch, psychology, affect, conceptual art, sound, algorithms, drawing, light and performance, and spatiality. This interdisciplinary seminar is structured to provide a learning environment within which graduate artists present their work for critical and aesthetic response. Through rigorous critique and analysis, each student/artist is exposed to a variety of responses/positions to consider toward developing and refining their problem-solving skills. The seminar is a lab in which participants will become increasingly informed about art historical precedents and references; learn new art theoretical/critical vocabulary; take risks; test one's thesis; and resolve formal art issues with respect to the grammar, syntax, history, and meaning of one's materials. Throughout the semester, specific texts, video/ media, and other media sources will be suggested and whenever possible, disseminated. Students enrolled in this seminar are required to write an artist statement. By developing language and contextualization around the work, students will learn methodologies for further expanding and defining meaning in the processes of signification.

#### **GR-500-13 Graduate Critique Seminar**

**Matt Borruso**

This seminar will concentrate equally on formal and conceptual issues with an emphasis on context. In other words, how does the work operate in the classroom, the gallery, the studio, and the world at large? How does it interact with the space that surrounds it? This seminar is primarily based on the group critique, but will also include readings and discussions, studio and gallery trips, and multiple visitors to class (artists, writers, critics, gallerists). Through these many avenues we will develop a larger idea of what it means to be a contemporary artist working today, both in and outside of the academic setting.

#### **GR-500-14 Graduate Critique Seminar**

**Meredith Tromble**

This seminar emphasizes dialogue as a discovery process for students' work and its potential influence in the world. Students in all media and departments are welcome. We will travel any route suggested by the work itself, engaging conceptual, formal, and social issues as needed, guided by principles of respect, risk, and rigor. Most assignments (readings and tasks) will be tailored for individuals; everyone will explore the use of artist statements as a tool for developing and positioning body of work. The instructor's own practice, originally based in painting and installation, has filigreed into new media, performance, and writing. Her recent work mingles "old" and "new" media in virtual, immersive, 3D installations. She also writes extensively on contemporary art, particularly intersections of art and science.

#### **GR-500-15 Graduate Critique Seminar**

**Keith Boadwee**

This seminar will be dominated by peer critique. You will present your work to the class on a regular basis as well as take an active role in critiquing the work of others. Through this process, you will locate and hone the language that is essential to a broader understanding of your own work and that will help you navigate the components of contemporary discourse that require understanding the current vernacular of professional practices. Advancing your work through active and aggressive making is essential to your ability to succeed in this seminar. You will be required to demonstrate that you can conceive and execute works in a timely manner in much the same way that you might be expected to complete projects for exhibition in a professional context. While this seminar is not media specific, areas of research that are of particular interest in the instructor's own practice and research include painting and drawing, sculpture, figuration, performance, actionism, the dichotomy between good taste and "bad" taste, sex/gender, and the abject.



**GR-500-16 Graduate Critique Seminar****Brett Reichman**

Students will decisively address the cultural, personal, and conceptual positioning of their artwork both as evidence of a personal expression and a political or philosophical viewpoint. The seminar will underscore the importance of situating contemporary practices within a variety of historical and contemporary coordinates. All aspects of student's studio practice and working methods will be discussed and assessed to shed light on the purpose and level of accomplishment of works of visual art and to reveal unrecognized potential for further development. There will be a concentration on preparing for both intermediate and final reviews.

**GR-500-17 Graduate Critique Seminar****TBA****Graduate Lecture Series****GR-502-1 Graduate Lecture Series****Tony Labat and Claire Daigle****0 Units**

The Graduate Lecture Series works in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate programs. The lecture series provides exposure to, and engagement with, diverse trajectories, styles, approaches, and career paths offered by emerging and established artists, curators, critics, theorists, and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the lecture series provides the entire graduate body with a common interdisciplinary foundation and plays a crucial role toward defining individual praxis and the meanings of "success" within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30-6:00 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and informal gatherings after the lectures. Additionally, presentations by SFAI graduate faculty will comprise an additional component of the series to be held in the regular time block during weeks when visitors are not scheduled.

*Attendance at all of the Graduate Lecture Series is required and monitored for all MFA, MA, Dual Degree, and Post-Bac students.*



## Graduate Tutorial

### GR-580 Graduate Tutorial

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

**Laetitia Sonami (GR-580-1)**

**Bruce McGaw (GR-580-2)**

**Dewey Crumpler (GR-580-3)**

**Sean McFarland (GR-580-4)**

**Lucas Foglia (GR-580-5)**

**John Priola (GR-580-6)**

**Jennifer Kroot (GR-580-7)**

**Clare Rojas (GR-580-8)**

**Tim Sullivan (GR-580-9)**

**Jennifer Locke (GR-580-10)**

**Anne Colvin (GR-580-11)**

**Chris Sollars (GR-580-12)**

**Jenifer Wofford (GR-580-13)**

**Sergio de la Torre (GR-580-14)**

**Paul Klein (GR-580-15)**

**Mads Lynnerup (GR-580-16)**

**Christopher Bell (GR-580-17)**

**Kate Ruddie (GR-580-18)**

**Mildred Howard (GR-580-19)**

**Paul Mallowney (GR-580-20)**

## Post-Baccalaureate Seminar

### PB-400 Post-Baccalaureate Seminar

**Brad Brown (PB-400-1)**

**Jill Miller (PB-400-2)**

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

## Graduate Reviews and Exhibition

### GR-592-1 MFA Intermediate Review

#### 0 Units

The Intermediate Review takes place at the end of the second semester of the MFA Program, near completion of 30 units. The review is an evaluation of whether or not the student is prepared to advance to MFA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year of the program and a forum for critical feedback from the student's committee. Students who fail to meet the standards of the review committee will be asked to re-enroll in Intermediate Review and to re-present their work at the beginning of the fourth semester.

*Students who fail their second Intermediate Review will be dismissed from the MFA program.*

### GR-594-1 MFA Final Review

#### 0 Units

The Final Review takes place at the end of the fourth semester of the MFA Program, near completion of 60 units, or at the end of the semester in which the student petitions to graduate. The goal is for the student to present an accomplished body of work that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Fine Arts degree. The MFA Exhibition follows the Final Review and is also required in order to graduate from the program.

*Students who do not pass the Final Review will not receive their MFA degree.*

### GR-599-1 MFA Graduate Exhibition

#### 0 Units

All graduating students must register for the spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of \$300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, including meetings about preparing the exhibition catalogue (dates, times, and rooms to be announced). Students who do not pass the Final Review will not receive their MFA degree and will not participate in the MFA Exhibition.

*Students register for GR-599-1 in the spring semester*



## Graduate Assistantships

### **MA-592-1 MA Intermediate Review**

#### **0 Units**

At the end of their second semester, students are required to register for the Intermediate Review and to present work on their thesis to their committee for Intermediate Review, which occurs in the third semester. The review is an evaluation of whether or not the student is prepared to advance to MA candidacy. It is an assessment of the development of the student's ideas and methods throughout the first year and summer of the program and serves as a forum for critical feedback from the student's committee. Students who pass the review will proceed to the second semester of Thesis I. Students who fail to meet the standards of the review committee will be asked to re-take the Intermediate Review before the following semester.

*Students who fail their second Intermediate Review will be dismissed from the MA program.*

### **MA-594-1 MA Final Review**

#### **0 Units**

MA students are required to register for Final Review in their final semester at SFAI at which time they present their completed thesis work for committee review. The goal is for the student to present an accomplished thesis that exhibits a high standard of excellence. The review—which serves as the student's thesis presentation and defense—is an assessment of the quality of work and a vote to award, or not, the Master of Arts degree. The MA Thesis Symposium is also required in order to graduate from the program.

*Students who do not pass the Final Review will not receive their MA degree.*

### **MA-599-1 MA Symposium**

#### **0 Units**

Students are required to register for the MA Symposium and present work from their completed thesis at the MA Symposium at the end of the fourth semester. The presentation of thesis work represents completion of the MA Program. If the thesis remains incomplete or fails to meet the standards of the review committee, students will be asked to re-enroll in the spring semester of Thesis the following academic year.

*Students who fail to present from an acceptable thesis by the end of the sixth semester will be dismissed from the MA program.*

*Students register for MA-599-1 in the spring semester.*

### **GR-587 Graduate Assistantship**

#### **0 Units**

A limited number of Graduate Assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, Graduate Assistants perform the same responsibilities as Teaching Assistants, except their load does not include teaching. Graduate Assistants will receive a stipend. Students cannot serve as a Graduate Assistant for a course that they are enrolled in. For additional information and application procedures, students should contact the Graduate Office.

### **GR-597**

#### **Graduate Teaching Assistantship**

#### **0 Units**

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a Teaching Assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a Teaching Assistant may include teaching, grading papers, tutoring, research, and being available to the students. The Teaching Assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching Assistants will receive a stipend. Students cannot serve as a Teaching Assistant for a course that they are enrolled in. *For additional information and application procedures, students should contact the Graduate Office.*



# Contact Information and Campus Maps

Contact Information /  
Directions

800 Chestnut Street  
Main Campus

2565 Third Street  
Graduate Center



# CONTACT INFORMATION

**800 Chestnut Street**

**San Francisco CA 94133**

(between Leavenworth and Jones Street)

**[www.sfai.edu](http://www.sfai.edu)**

<b>24-Hour Info</b>	415.771.7020
<b>Academic Affairs</b>	415.749.4534
<b>Administration</b>	415.351.3535
<b>Admissions</b>	415.749.4500
<b>Continuing Education</b>	415.749.4554
<b>Counseling Center</b>	415.749.4587
<b>Exhibitions and Public Programs</b>	415.749.4550
<b>Financial Aid</b>	415.749.4520
<b>Graduate Advising</b>	415.641.1241 x1015
<b>Graduate Center</b>	415.641.1241
<b>Registrar's Office</b>	415.749.4535
<b>School of Interdisciplinary Studies</b>	415.749.4578
<b>School of Studio Practice</b>	415.749.4571
<b>Security</b>	415.624.5529
<b>Student Accounts</b>	415.749.4544
<b>Student Affairs</b>	415.749.4525
<b>Undergraduate Advising</b>	415.749.4853

## DIRECTIONS

### From the East Bay

Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at the Walgreens onto Jones Street. The San Francisco Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

### From the Peninsula

Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

### From Marin County

Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

### Parking

The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

### Public Transportation

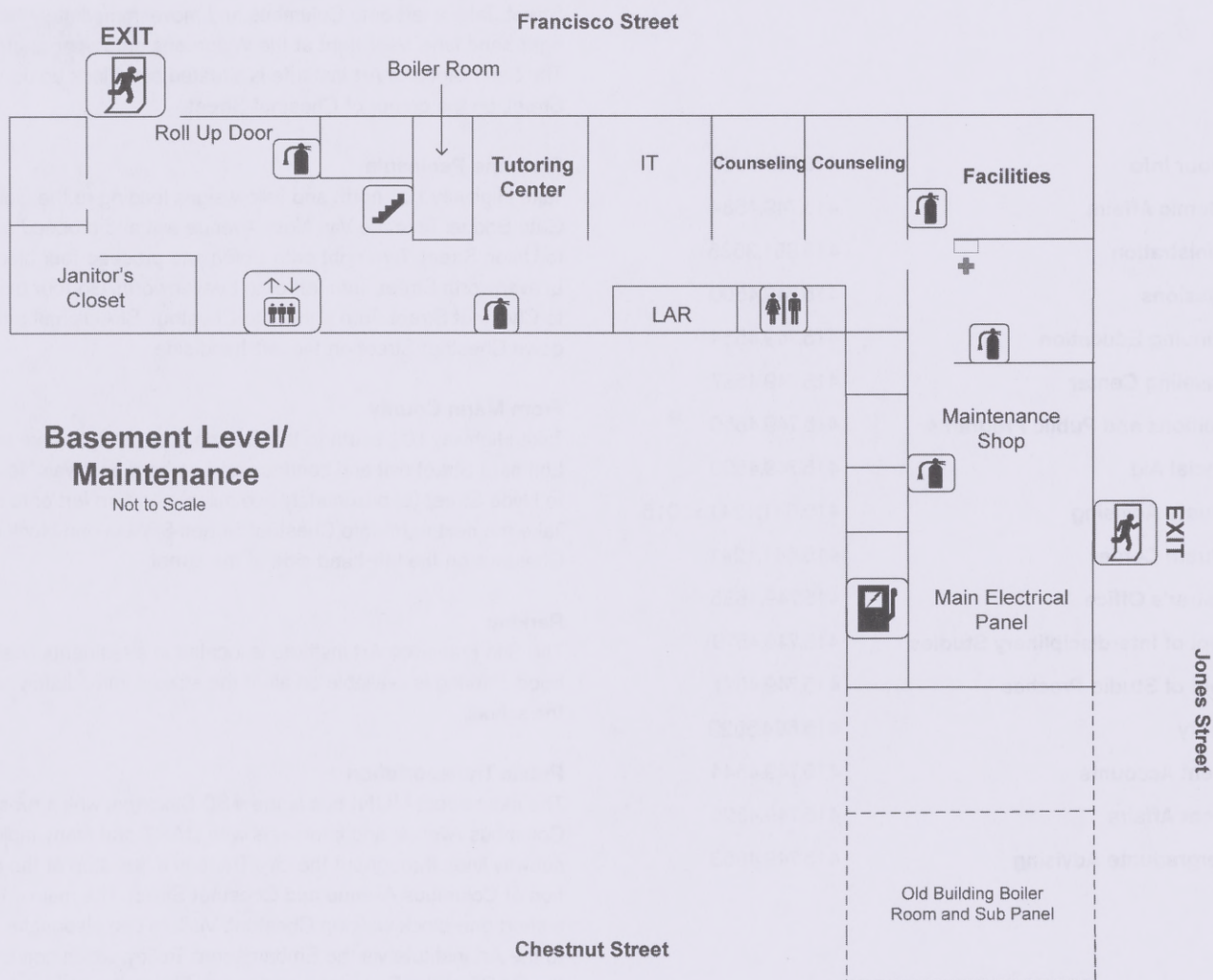
The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

For more information, please call MUNI at 415.673.6864.



# BASEMENT LEVEL MAINTENANCE

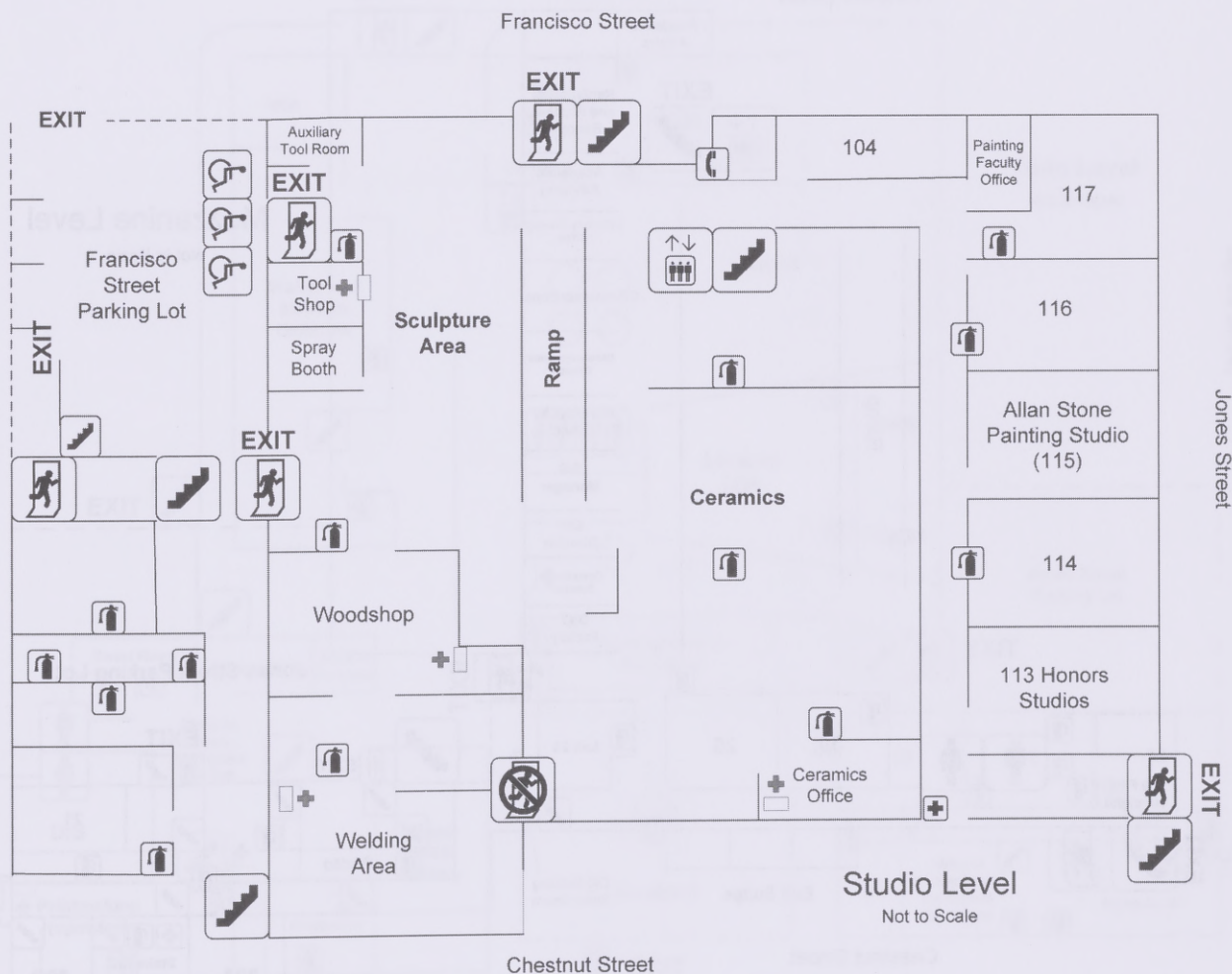
800 Chestnut Main Campus





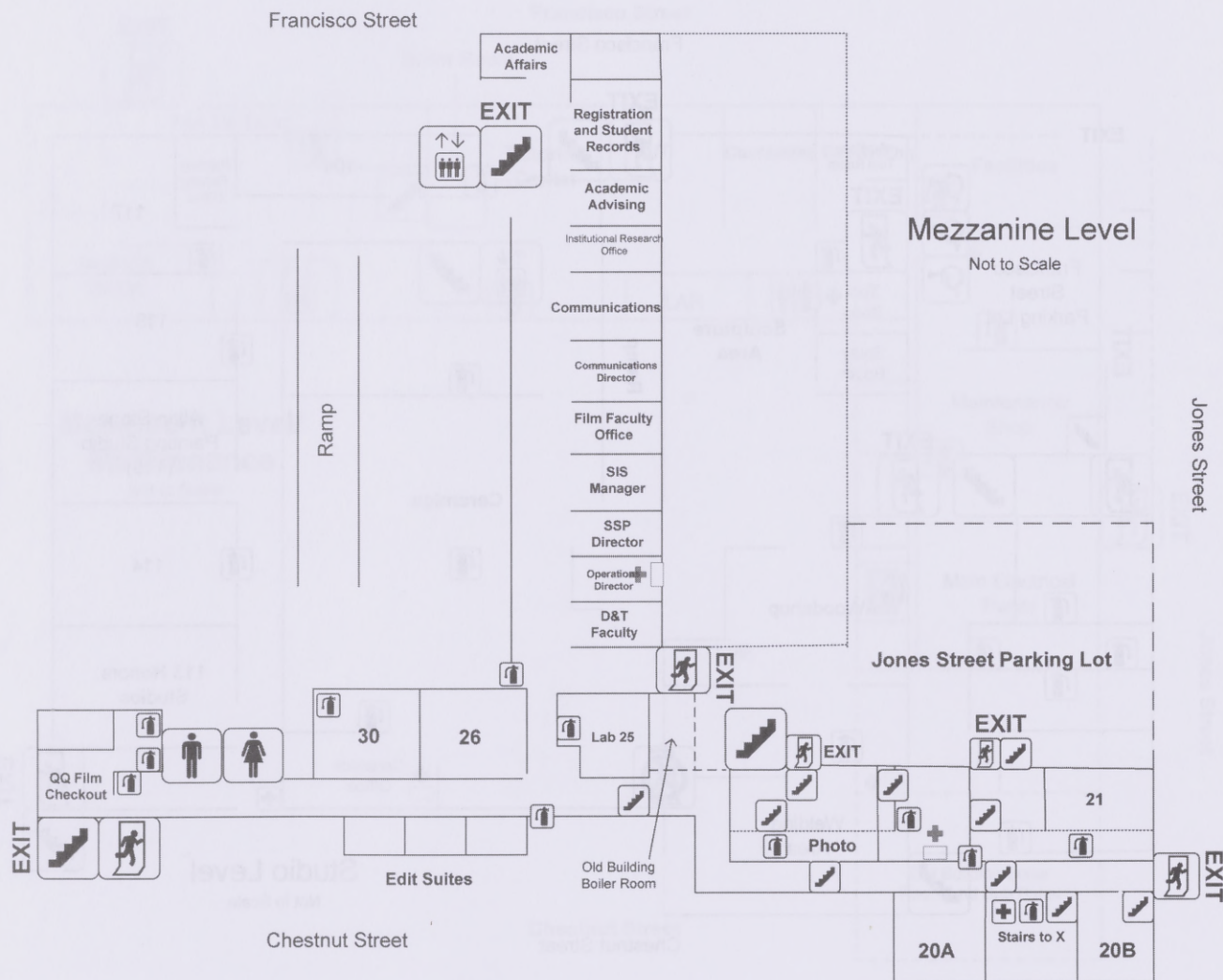
# STUDIO LEVEL

800 Chestnut Main Campus





## 800 Chestnut Main Campus

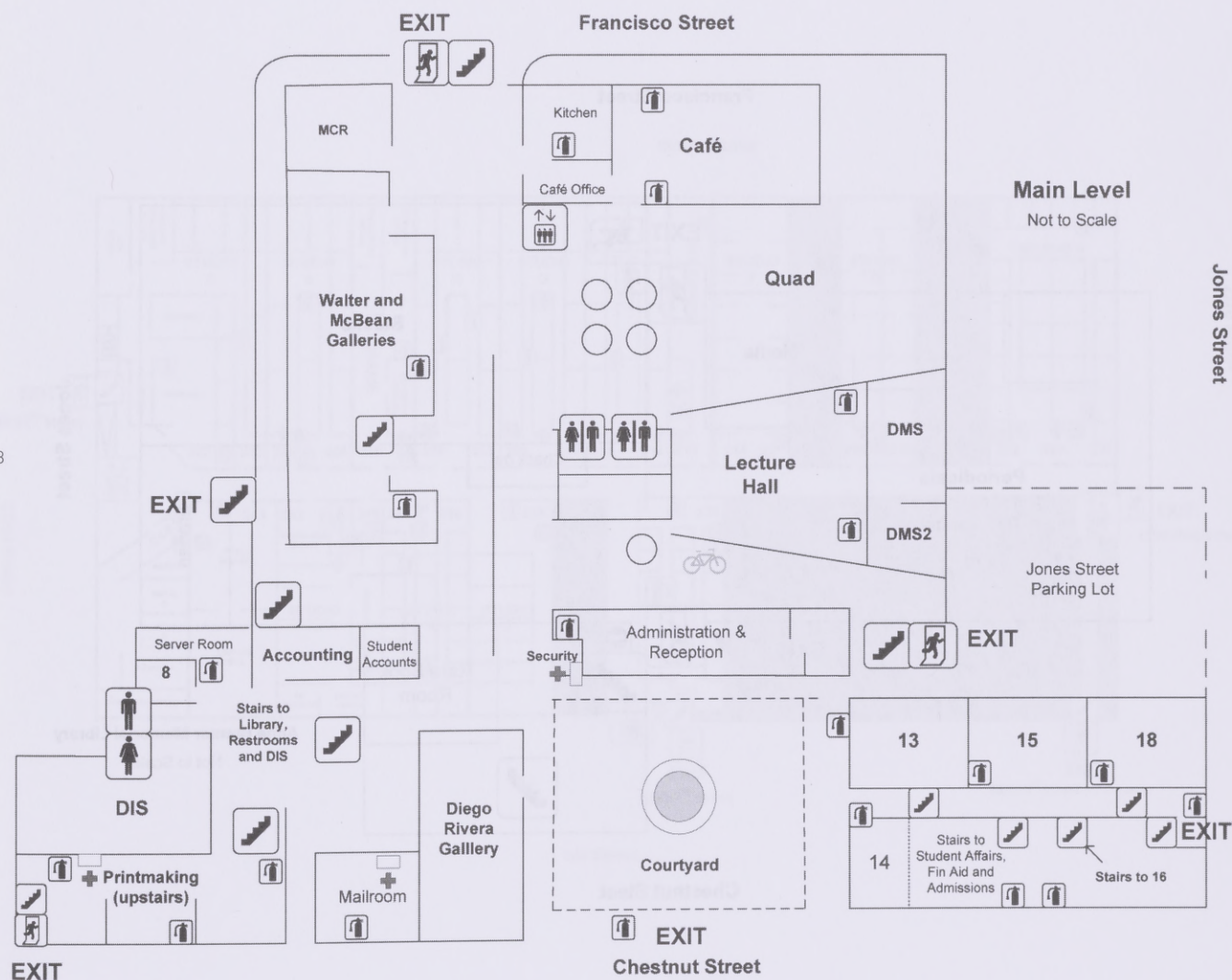




# MAIN LEVEL

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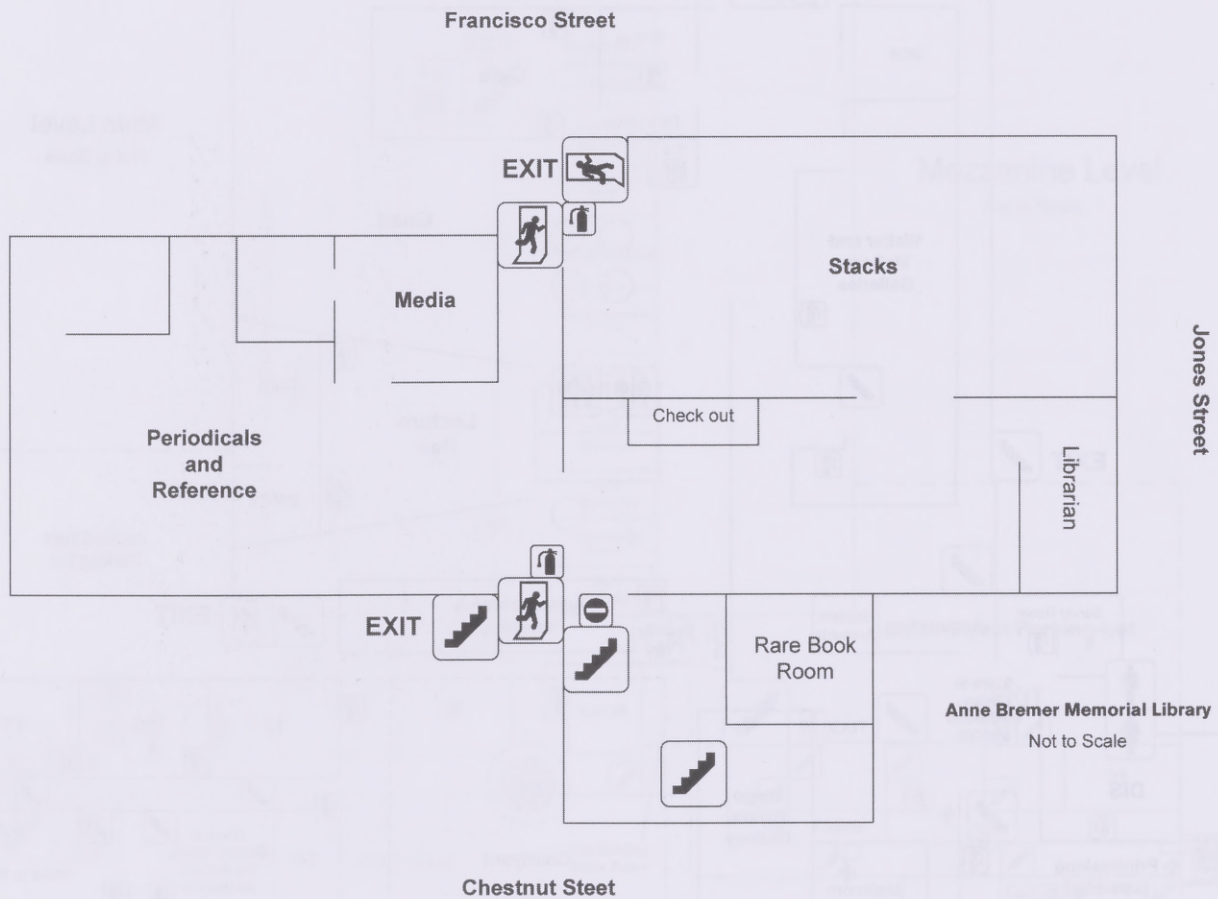
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# LIBRARY

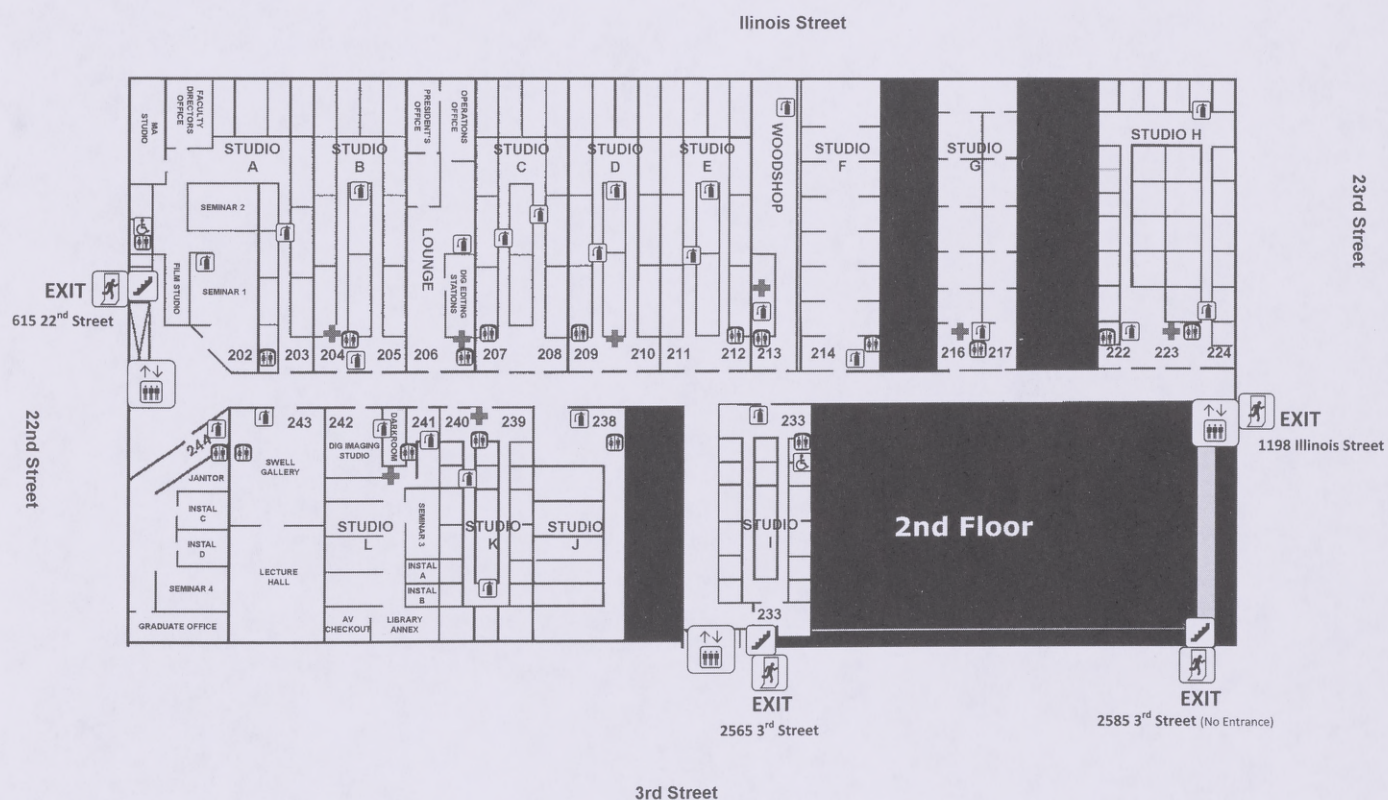
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# GRADUATE CENTER

2565 Third Street





# NOTES

GRADUATE CENTER  
2555 Third Street









NOTES







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